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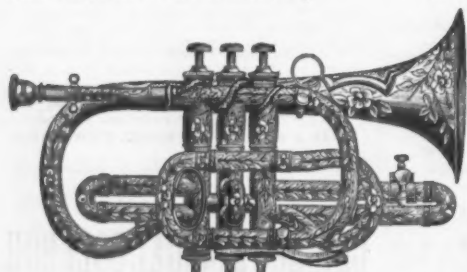
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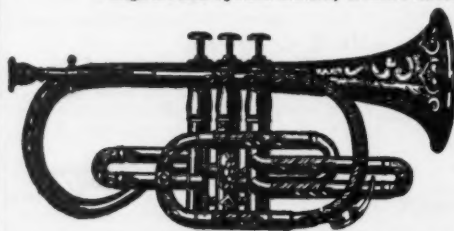
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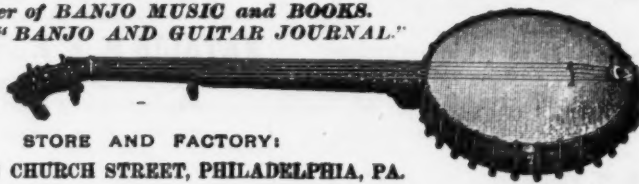
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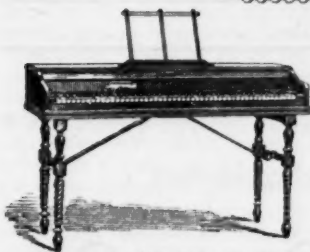
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GATTO:

A Tale of Three Lives.

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BY ARDENNES FOSTER.

(Author of "Foster's Poems," "Broken Barriers," "Day Dreams," &c.)

CHAPTER I.

THE MEETING.



IACINTO GATTO was one of the most promising pupils graduated from the Conservatorio of Milan in 1874. He had been under the training of Francesco Lamperti, professor of singing, and received his degree one year prior to the retirement of the maestro from the institution. Signor Gatto finished his course of

study at the age of five and twenty years, and, being possessed of an income from the rich estate of his father, found a position in such circles of society as he consented to patronize. However, his fortune did not prevent him from pursuing his professional duties, and his musical studio, fitted up to meet the requirements of his æsthetic tastes, attracted the smart sets of Milan. Likewise, his success with pupils became rapidly noised about, and it was a matter of but a few months before scholars began flocking to him from all parts of the Continent. A small American contingency also contributed to swell the numbers enrolled on the list of the vocal classes, and the last pupil to arrive at Signor Gatto's studio in the winter of 1892 was a strikingly beautiful young girl, Elsa Rigby, daughter of a member of a New York banking house.

At this period Signor Gatto was a bachelor, forty-three years of age, with a reputation (in spite of advantages afforded by his fortune) for positive indifference toward women—a spirit of independence frequently bordering on hate. And so offensively marked had become this degree of idiosyncrasy that at times his whims approached the verge of fanaticism. In fact, at one period, covering something like a year of his career as a teacher, he had refrained from giving lessons to girls and women altogether, thus awakening the protests of many applicants who had set their minds upon receiving instructions from Signor Gatto. One example: He occupied apartments in a hotel where, naturally, a number of ladies resided with their families. One morning he astonished his landlord by notifying him that unless the ladies quitted the house he would feel obligated to abandon his rooms, as he objected to living under the same roof with women. The following day he went away.

Signor Gatto's prejudice against the gentle sex originated with the act of a former flame (I will go further, she was fiancée to him), who had been led into temptation through the flattery of busybodies and induced to pose "for the altogether." From the instant Signor Gatto learned that his fiancée made so much of her nudity he damned her entire sex.

"There is not a virtuous woman in the universe!" he would exclaim in rage, if anyone attempted to argue with him upon the subject.

"But your mother—"

"Dead! I never include the period of her existence when I condemn women for their carnal-mindedness. It always seems to me that while my mother lived, impudicity, concupiscence, cuckolds remained in the bondage of inactivity."

Signor Gatto's arbitrary spirit was to be conquered, however. It was but a question of right person, right time. It is invariably the case with a man. No matter the degree of his heart's petrification, there is surety that one day, sooner or later, he will arrive at a stage in life when a prearranged "something" will assert itself by smiting the rock and setting the fountain of human passion into play. It may be grief over the loss of a friend, the appeal of a mother, the voice of a maiden, or the budding of a new life and the sight of the babe nestling in the arms of its mother.

In Signor Gatto's case it was the speaking of one heart to another—the lustre of a young woman's eyes.

Obedient to the summons the maestro impetuously wheeled about, carried favor with the female portion of his acquaintance in general and caused the announcement to be made that upon a certain night, just before the carnival

season, he would receive invited guests; and obedient to his wishes a large number of invitations were issued to persons who possessed his favor.

The occasion was to be one of marked importance, the intention being to arrange a musical fête, to which end the most distinguished artists in Northern Italy were under promise to participate.

Out of compliment to a favorite pupil, Philip Linden, Signor Gatto invested him with the prerogative to invite such members of the American colony in Milan as Mr. Linden might consider to be his intimate friends, and in addition to the resident fashion and talent of the city present upon the night of the reception Linden brought as his special charge the young woman over whom Milan had been raving for more than a fortnight, Elsa Rigby, chaperoned by Mrs. Linden, Philip's mother.

This belle, Elsa, was not above nineteen years of age. Her American friends had predicted for her a signal future. Under the impulse and stimulating effect of that encouragement Miss Rigby had gone to Milan and taken up her residence with the avowed purpose of cultivating her vocal talent.

It was wonderful to note the effect that the presentation of Miss Rigby had upon Signor Gatto. Apparently his whole life and the aim of it changed that instant.

Philip Linden, through whose agency the introduction had been brought about, was fiancé to Miss Rigby. Naturally he exercised a slavish care over her, as almost any man is apt to do prior to the nuptials. The honeymoon over he settles down in much the same old rut that Adam and Eve wore into the crust of life after having shaken off the fever of embarrassment that culminated in the adoption of the leaf. But to resume, let it be said that this love chase of ours does not materially differ in effect, comparatively speaking, from a belated man's wild and ridiculous race after a fleeing train. (As if that particular girl and train were the last and only ones ever to be in evidence.) Once aboard the train, the man settles down and grumbles if his comfort is disturbed. Married men too often crave fresh arms, new sensations, and are apt to create a disturbance if old lips come between.

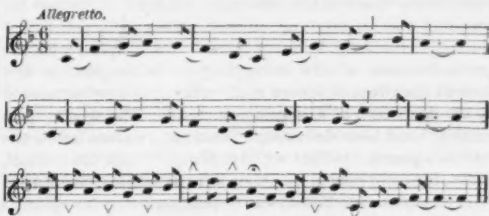
Being in the position of the gentleman running to catch the train, young Linden was by no means blind to the infatuation that suddenly submerged Signor Gatto, as the latter, half defiantly, even insolently and totally disregarding his pupil, drew Elsa aside and led her away. Instantly bad blood asserted itself in Philip's veins. His face flushed. He did not pursue. If he had and claimed his prior right to defend his fiancée from the attentions of the maestro, the incidents that come within the bounds of this tale never could have been written. Linden, however, crossed to the opposite side of the drawing room, where his mother sat chatting with Henry Barron, a family friend.

"What would you do if you were me?" Philip asked.

"Silence!" returned Barron. "There goes the introduction to Miss Rigby's song. Pardon me—I will escort her and spare you the embarrassment of meeting Signor Gatto."

In accented rhythm the theme of the song was heard, as the little improvised orchestra ran through the prelude.

Miss Rigby came before the groups of guests and sang. Every note of her voice struck delight to Signor Gatto's heart. His rapt attention made the fact more and more evident, as she took her cue from the weeping violin and went over that to-be-fatal melody of the song:



It was Miss Rigby's first appearance in her coveted capacity of a vocalist. She felt that she was but an amateur as she faced her social critics, although her sweet and sympathetic voice and its effect gave her the assurance that she was pleasing her audience.

Signor Gatto waited spellbound until the last notes of her voice died away. She stood trembling with timidity, almost solicitude, marveling what manner of greeting she might receive from the maestro—feeling a premonition that she had exercised a power of submission over him, made an impression upon him deeper than the formalities of a chance acquaintance could possibly effect. To her the truth was clear that she had struck a clean blow at Signor Gatto's heart. Women—even women who are novices in the art of coquetry—are empowered with this gift, anticipating a victory over a Sir Lancelot. They are heart commanders by nature and capable of imprisoning the most obstinate antagonist within the bounds of a hollow square. Their utensils of war do not necessarily include even the scarf of an Elaine as a token of remembrance. Their ammunition—self assurance, cunning (often deception), seducement—is manufactured impromptu, as sparks are made to fly from a flint.

Elsa's song finished, Signor Gatto rushed forward, fell upon his knees before her, tore the glove from her hand, passionately kissed the tips of her fingers, arose, offered her his arm, and without permitting her to refuse or accept his invitation, or recover from her surprise and embarrassment, half persuaded, half dragged her from the drawing room, out through the low cut, broad window to the open veranda, from which ran a great, wide, heavy balustraded staircase leading to the conservatory below. In all of this Signor Gatto had acted in a manner utterly forgetful of his obligations to his guests, and more especially to Philip, who, for the moment restrained by Barron's efforts, could merely express his wrath, with the avowal that the maestro should answer to him for the insult.

CHAPTER II.

THE BLOW.



PHILIP now demanded the right to follow his own impulse. He hurried in the direction of the veranda. A sharp cry was heard—the voice of a woman begging release from arms whose touch was presumably repulsive to her. The piercing cry seemed to be freighted with fright, resentment, anger, denoting an effort to defend honor. The sound faded gradually—subsiding as it might if a hand were placed upon the mouth. Now a struggle was imminent—the veranda and conservatory were brilliantly illuminated and it was easy to define postures. There arose another penetrating shriek—then the suggestion of a dying-away cry, intimating the muffling of the voice by means of a pocket-handkerchief pressed tightly over the mouth, and now the nostrils were closed, for a convulsive, choking sound followed, superseded by a moan as if unconsciousness had set its heel upon the will power.

"Hush!" The word was uttered in a hissing tone, half infuriative, half dealing with fearfulness, fretfulness, lest the author's advances might bring an avalanche of vituperation from the guests. The girl recovered her self-control and, together with the maestro, arrived quite at the top of the staircase, as Philip passed out of the drawing room to the veranda. As he reached that point he struck Gatto a violent blow, causing him to reel and almost lose his balance.



THE BLOW.

"Coward!" Philip exclaimed.

"Damn you!" hissed Gatto, "you shall fight me!"

Elsa took no notice of Philip, but resigned herself to Barron, who led her from the scene and back to Mrs. Linden. The latter appeared sorrowfully, even severely silent. In her office of chaperon to her son's fiancée her confidence had been abused—insulted. Therefore, in his own opinion, the duty of escort fell upon Mr. Barron, and while the other guests were departing he took Elsa to her hotel.

Apparently she was in a daze when she parted with Mrs. Linden and Philip. Not a member of the party uttered a syllable before separating for the night.

Arrived at her hotel, Elsa spoke for the first time.

"What have I done! My God! What have I done!" she exclaimed.

"Time will tell," Barron reflectively answered, and bade her good night.

In the face of the foregoing episode, Elsa did not permit it to break in upon her rest. The incident rather had the effect of prejudicing her in favor of Gatto. For the instant the disturbance caused by the blow terrified her, but the impression proved temporary. Now arrived

in her own apartments, she felt inclined to censure Philip, arguing that he had been hasty. But she suddenly dismissed from her mind all reference to Philip, not even dwelling upon his relations toward her as fiancé, nor taking into consideration the motive that prompted him to assert himself. It was not difficult to detect that her head was turned in the direction of Gatto. Retiring, she slept the night through as any young girl might whose slumbers are crammed with visions of her first affair of the heart. She awoke hot and with a start, the effect of a dreamed of touch of Gatto's lips upon her own and the pressure of his arms around her neck. With her it was a heart passion, although infatuated with a man who, on account of his years, might well have been her father.

Elsa was hot with that spirit of undefinable, non-descriptive, non-mathematical maiden love that is more dangerous to man than the wiles of practiced widows. She was therefore eager with expectation when she opened a message from Signor Gatto the following morning, begging her to consider an invitation to attend a musicale at the salon of a friend that evening.

She was equally enthusiastic when she sent back a passionate answer, "Yes."

Poor Philip! Elsa had not so much as cast a glance upon her fiancé's blue ribboned photograph that graced the little centre table in her room.

Signor Gatto filled her whole girl life—at least now, for the moment!



(To be continued.)

A Musical Murderer.

HE was the most interesting murderer I ever met. Before the crime he was a private in my company and squad, and even the captain thought him an excellent trooper. During his confinement in the post guard house, which lasted over a month, his actions were those of acute mania, so that the officer of the guard did not enter his cell, and the cook's police fed him by means of a chute from above, about the base of which the food had now accumulated, for he would go for days at a time without eating.

He was restless as a hyena, and paced his cell with a monotony of movement almost hypnotic to one watching him through the iron bars of his cage. When sergeant of the guard I would lie on my bunk and look through the small iron latticed window in the centre of the door that opened into the prison room, and see him in his cell, where the view of his legs and feet were cut off by the lintel of the window. Dimly through its iron meshes I would watch the slow, regular movements of his body as it passed from end to end of his cage, like a huge human pendulum, beating in death strokes the time which elapsed until it must swing into eternity. In spite of the horrors which it suggested this vision fascinated my attention, and if watched for long seldom failed to produce sleep, for the prisoner kept constantly crooning the insistent measures of a Mexican waltz.

All through the sultry night the sentry on No. 1 could hear the sharp click of his steps on the concrete floor of his cell, beating regular accompaniment to the accented notes of this recurrent strain. Before trial Davis, our surgeon, was ordered to examine the prisoner's sanity, and I went with him. He was still pacing his cell and slowly humming "Sabre las Olas."

It was during this very waltz, played by the Mexican orchestra the night of the "baile," that he had brutally butchered Corporal Jenkins with a bowie knife, so it struck me as appropriate that this same air should now be a monomania in his madness and control his brain. As he paced his cell he was beating time to the swing of the waltz with a pencil by way of baton. Davis asked the officer of the guard to have the prisoner brought into the general prison room, but the latter replied that the man was raving mad and that it was folly to think of letting him from his cell or of sending men to enter it. Davis then asked for the key, quietly unlocked the cage and opened it. As he did so the prisoner wheeled in his promenade and sprang toward him. Davis stepped quickly aside and struck him a half blow behind the ear, which felled him. Then we carried him into the general prison room, where Davis made examination, during which the prisoner wrenched for freedom with a nervous, weakening strength, as, assisted by a file of the guard, I held him pinioned to the floor. "The man seems insane," said Davis, speaking quietly to the officer of the guard. "Does anyone know the exact hour and minute at which the stabbing of Corporal Jenkins occurred?"

"It was exactly 11 o'clock," replied the officer of the guard. "Sergeant Morrow stated in examination before the colonel that taps were sounding at the post just as he

entered the dance room, and that at that moment the stabbing occurred."

"Were they playing 'Sabre las Olas' at the time?" Davis asked. I replied that Sergeant Morrow had told me they were. I had mentioned to Morrow that Henderson raved constantly in this tune. "Ah, then!" said Davis, speaking in a low tone to the officer of the guard, "then I understand his case. This is a very peculiar form of monomania. The waltz, the dominant sound during the act of murder, will rule his waking hours day and night, for it was then the madness struck in and photographed it on the brain. In this form of insanity the brain acts like the sensitive plate of a phonograph to receive the ruling sound of the moment, and will repeat it incessantly until the brain wears itself out. If the madness be complete there will be but one break; that will occur at exactly 11 o'clock, when the prisoner will cease humming the waltz and re-enact the tragedy. After a few moments the impression of the murder will pass away, when he will again resume the waltz."

I was impressed by the clear statement Davis made on what seemed to me a most difficult case. Lieutenant —, officer of the guard, was also struck by it, for he asked if he should send the prisoner into hospital. "No," replied Davis, "keep him confined in his cell, and, without being observed, watch him closely about 11 o'clock for the completing symptoms. You can report to me at sick call in the morning." Then he replaced Henderson in his cell, who at once took up his musical promenade.

I was detailed that night to watch him, and did so from my bunk in the guard room. I had cautioned the trumpeter of the guard to warn me quietly when he left the guard-house to blow "taps." All through the evening I witnessed the same monotonous movement, and listened to the same monotonous waltz, chanted slowly as always before. At intervals I would rouse myself and step outside the squad room and stand in the cool sally port to assure myself that I was awake and my vision unimpaired, so drowsy would I become under the effort of strained attention. I must finally have fallen asleep, for the trumpeter touched me on the shoulder and startled me. I did not see him enter, but could have sworn I was still viewing Henderson's movements in the cage.

I placed my face against the latticed window, looking into his cage, which he was still mechanically pacing. Then, as the first note of "taps" sounded, he stopped and reared as quickly as a stag is startled when he first hears a hostile shot that has struck wide and knows not whence it came. The waltz ceased, and in a moment I had all but seen the stabbing of Jenkins—then, as always before, the waltz again.

In the morning I reported. It was clearly a case of acute madness, or no one who ever performed a tour of guard duty with Henderson had ever seen madness, but to our astonishment and horror the post surgeon thought otherwise, and so officially reported.

The colonel was furious! He had inspected the man—the man was mad! He called up Davis and informed him of these facts. Davis replied firmly: "The man is sane, colonel; and I so reported." "He's not sane!" the commander retorted. "Why influence me to stir up a civil murder trial, which disintegrates a command and disturbs discipline? He should be sent to an asylum!" Ten years ago Davis would have explained patiently and at length why he thought Henderson sane, but since those callow days he had once offered gratuitous information to a superior in command, so he said simply: "I'm not influencing you to anything, colonel, unless it is permitting you to do your duty by doing mine." Davis spoke with the gentle firmness of one struggling to be respectful, and showed the effect of severe staff training in duty untainted by the despotism of absolute command. The word "permitting" had been delicately chosen, and passed below the colonel's guard. "That will do, doctor!" said the colonel, stiffly, his color rising, as Davis left the office. Even after Arizona service has killed your respect for a man his opinions are still entitled to it, for they are the result of experiences that have cost the man: Yet my faith in Davis weakened. It takes more than five years' confidence in a human being to outweigh our own fallible deductions even on subjects of which we are variously ignorant. The egotism of being rational is so pleasingly pleasant! Still the colonel sent Henderson to civil trial, and bullied Davis in the hopes that he would stop it.

The trial was held near the post, and many attended. Before it proceeded to the arraignment the court summoned Davis for opinion. Again the same reports he had made so confidently to the colonel. Everyone was dissatisfied, and the court proceeded to trial. The colonel again called Davis up. "Davis," said he, bluntly, "this has gone far enough. I was a witness in that man's trial to-day, and the man is mad, and the court and everyone knows it except you, who of all persons should know it. From the testimony the jury must convict, which means the man shall be hung. I don't want a man of my regiment hung unless I'm convinced that he deserves it. Now, stop your professional stubbornness and request someone in consultation before the verdict. Would you have a crazy man hung?"

"The man's as sane as you are, Colonel; and even grant-

ing he is not—which I don't—the class of insanity which he affects, if real, would be subsequent to the act, so he would be punishable whenever reason or a lucid interval reappeared. It would be only a little too kind to hang him now, that is all," replied the surgeon. So the trial concluded and Henderson was sentenced to be hanged. On petition of the jury the judge granted a stay of execution until medical experts could be summoned from San Francisco. These, after consultation with Davis, pronounced the prisoner sane.

During the week before the day set for his execution Henderson confessed his feigned insanity to me while I was taking him some tobacco, and said that he felt kindly toward everyone for his treatment in trial except that d—post surgeon, who had played it on him that he might hang. "If I only had my liberty long enough to kill Davis," he said to me one day, "I'd die happy." He said that I had been good to him; I had fetched him some clean clothes and tobacco, and that he would reward me. Then he outlined how he had killed a Mexican miner near Las Cruces, three years before, but that he had robbed him of but half his buried gold, and that he had intended to return for the balance and had never done so. Then he gave minute directions as to place and exact locality and amount of the buried treasure.

"Henderson," I asked, when he had finished, "are you still crazy or are you only lying?"

"Neither," he said simply. "As I mount the scaffold I'll incline my head toward you, which is to affirm, in the presence of eternity, that I speak the truth."

The day before his execution he told me that he had forgiven everyone, even Davis, who had only done his duty, and to tell him that now he invited him to come and see him hanged.

After my discharge I actually went from Deming up to Las Cruces and followed the rascal's directions, but found no buried money, though old Perez had been murdered, as stated. Shortly afterward I met Dr. Davis and told him of my chase. He laughed pleasantly, and then I asked him: "Doctor, would you mind telling me how you could be so certain that Henderson was not really insane?"

"Why, you should know that," he said, with a slight twinkle. "You helped me to establish the fact. Do you recall that I gave you a diagnosis of his case before his cell and had you placed on guard to observe the completing symptoms?"

"Yes, but he really showed them."

"So would you had you been feigning insanity, as he was doing, and overheard me and believed, as until now you evidently did believe, that I spoke the truth."

I now understood Henderson's extreme bitterness toward Davis, who had duped him into self conviction.—Philadelphia "Times."

The Dixie Color Line.—The color line was sharply drawn at the Lindell Hotel, St. Louis, when the proprietor on January 12 refused to entertain Mrs. Sisserietta Jones, better known as the "Black Patti." Rooms for the singer's husband, who is a mulatto, and her company, all the members of which are white, had been engaged two weeks ago. On the refusal of the Lindell management to accommodate the "Black Patti" and her husband the entire company engaged quarters at the Laclede Hotel.

Mr. Jones indignantly declares that he will bring suit against the proprietors of the Lindell Hotel for \$5,000 damages.—Exchange.

Kansas City Rubinstein Club's Debut.—The first reception and musicale of the Rubinstein Club, of Kansas City, Mo., was given in the parlors of the Musicale Institute, 818 Forest avenue, on January 8. The club consists of Mrs. Mayo-Rhodes, soprano; W. von Rola Macielinski, solo violinist; Miss Jennie Rose, pianist; Carl Busch, viola and cello, and Miss Amalia Reach, accompanist. The club was assisted by Mrs. Hans Busch, pianist, and Mr. Leopold Loeb, baritone. The program, which was beautifully rendered, consisted only of compositions of Rubinstein and Carl Busch.—Exchange.

Kansas City Elections.—The members of the Mendelssohnian Society, of Kansas City, met at the Western Conservatory of that city and elected the following officers: President, Miss Julia Shawhan; vice-president, Miss Ella Fugitt; secretary, Miss Mary Drydan; treasurer, Miss Minnie Hollis. The society is endeavoring to arrange for a concert in the near future by the K. J. B. Ladies' Quartet, of St. Louis.

Mr. Conrad Behrens' Canadian Success.—Mr. Conrad Behrens, the well-known basso, sang and was received with much applause at the first state concert ever held in Montreal, which was given on the 10th inst. by the Premier and Lady Aberdeen. The "Gazette," of Montreal, says:

Mr. Conrad Behrens at once gained the favor of the audience, his rich basso voice being heard to advantage in all parts of the large hall. In the aria from Handel's "Samson," "How Willing My Paternal Love," and in a selection of Schubert's "Der Wanderer," and in the duet with Mr. A. G. Cunningham from "Israel in Egypt," he not only showed himself a finished and refined vocalist, but the possessor of a magnificent organ.



LES MIETTES DE LA MUSIQUE.

PARIS.

THE only music publisher in Paris who is at the same time a composer is M. Louis Gregh. It goes without saying that he is no longer occupied with the details of management, which are in the hands of a capable wife and son, faithful managers, and a reputation established when the creative faculty and its owner were in their youth. One entire side of the music "magazin" is devoted to his works, and their character is such that a large side of the artistic appreciation of the city is turned toward them also. He was a fellow member of Massenet's class in the Conservatoire.

A new "Théâtre Mondain" for the exclusive use of musical compositions, is being finished in the vicinity of La Trinité, M. Guilmant's church. The inaugural work was ordered of M. Gregh. "Le Capitaine Roland," an opéra comique in two acts, on the libretto of Armand Lafrique, is finished, and will be produced at the opening of the new theatre the last of January.

This composer, in common with many others on this side of the water, complains bitterly of the piracy of his works by the Big Continent, which for so long a time has ruled by the law of might. Among the compositions which have served to profit others without gain to their creator are "Parais à la Fenêtre," a soprano song, Berger's "Watteau," "Elégie Pastorale," "Immensité," "Si vous vouliez."

Really the way to enjoy a composition is to hear it practiced with the care and precision that marks a Conservatoire pupil, for example. Then, when thoroughly saturated with the sounds and meanings, hear it played by a master. Hearing a piece at a concert is like running on a train through a garden of flowers.

Why is it that the voices of so many singers sound exactly alike? Get into ten foyers one evening with the eyes shut, and you would not know but that the same woman sang in all. It is the rarest thing that a different quality—not a superior one, but one different—strikes the ear. People do not speak alike so much as they sing alike. Does training change natural quality? Is it possible to train to a perfect emission and leave the personal color? Is the same quality the same to all hearers?

The musical phenomenon of this town is this Yvette Guilbert (the G in her name is hard, by the way). There is a voice like No. 90 cotton, a woman long, thin, flat, except where her shoulders curve forward, with the features and ways of a sewing girl, and an unvarnished, speaking voice. She began life behind the counters of the Bon Marché and does not belie it in any way. Yet she is fêted, applauded, welcomed everywhere, not commonly notorious, but enviably celebrated. "There's something about her" is as far as people can get in analysis of her before the hands comes together involuntarily, and unconscious applause is added to that of the rest of her hearers.

I verily believe that the greater part of Yvette Guilbert's success is because she has remained Yvette Guilbert. She got rid of her faults, but she did not aim to increase size or strength, and above all she imitated nobody.

To begin with, on visiting the café concerts after being "on her feet all day," she noticed that what caught her attention most of all was distinctness of pronunciation. The poor little songs they sang there were little more than talking, anyway, but the talk must be understood. It did not bother the shopgirl that what was said should never be understood anyway. No. She bought the "Petit Journal," the cheapest of the papers, and every day of her life for several months, alone and unnoticed, she read aloud every paragraph in the sheet, advertisements and all—aloud! She made every word like a button; then she arranged the buttons before her ears, after the manner of the artistic display of merchandise in the store. She read fast, she read slow. She imagined hearers at all distances—her one object was to make them understand!

She gained flexibility of tongue and lips, and facial expression. Then she began to color things. She read the sad stories "awful sad" and glad stories "awful glad"; a runaway or a collision she just made "go!" She made a stereoscope of her imagination and "fetched" her imaginary audiences with the reflections. She walked on to the stage with her Petit Journal répertoire and her Bon Marché ways, and she read the runaways and the collisions, the news of the theatres, the descriptions of the Presi-

dent's dinners, the gendarme dialogues, and the patois of the escrocs. She did not hire a St. Germain air to come on with her, neither did she drag the Belleville mask along—and she caught every one.

She did not come on "natural"; if she had, no one would have listened to her. She did not come "artificial." She had not Marchesi La Grange fortunes. She found something she could do alone, and she did it well. Her thread of a voice and her speaking compass are kaleidoscopic in variety. She never works to show her voice, for she has not got any, but she does tell the stories with what she has got. She snickers, draws up her thin shoulders, cranes her long neck and zigzags her thin arms—not with a Maggie Cline affectation of gamin ways, but with the gamin ways themselves made impressive by being "focused." In her voice shading alone she could teach many a prima donna, nay many a professor, who has spent a fortune on her voice.

She is an artist in tone production (of its kind). She is mistress of tone color, with a distinctness of diction that serves without intruding, like any good servant. C'est tout!

I never heard but one of her songs, and that was before I understood the language, for which I have always been thankful, as her répertoire, they say, is brutally vulgar. One dare not hum that pretty song, "A little peach in an orchard grew," after having had place on her program.

The café concert song musically is dolefully monotonous, nothing but a jumble of conversation in three or four intervals, with an inevitable "mi re do" finale, the same as we write "Yours truly" in a letter. And as for intelligence, there is more intelligence in one dog act of one of our roof gardens than the whole café outfit furnishes here in an evening.

It is no indication of the musical taste of the town, however, that all of them are always full. The solid Bach and Beethoven programs, the Wagner music stories, and the Palestrina scances are also sought by crowded houses. There is an idea prevalent here, however, that all the young men patronize the Scala gutters. When a young man is seen frequenting the concerts they say that he is "in search of a wife."

A curious practice of the café concert is that you don't pay to enter, but for that which you "take" while listening to the performance; you pay then a franc, 2 francs, 3 francs for a glass of sugared water, or beer, a dried prune or a brioche, with a concert (!) "thrown in."

One thing that must strike Americans here is the absolutely musicless condition of the streets. There are no bands even. The President and his suite glide noiselessly along. Processions pass in silence. There are no nice baseball enthusiasms. You never by any chance hear a song or a whistle. You can lie awake all night and never hear the messenger boy's jolly whistle or the unsteady duo toward morning. They have no comic songs, no jolly music with a "tang" to it, nothing to haunt the ears and carry away. There are no street organs. Even their big fête days pass without a single toot. All through these holiday times, not a song, nor a tune, nor a whistle. They have no political demonstrations. A few thin white-bearded men go down to Versailles and vote for changes. No need of row-stirring strains. At a big funeral perhaps one hears a perfect and dignified funeral march, when everyone knows who it is by, the key in which it is written, and the transitions that are the most artistic.

Oh how I ache for our street music! Another thing about their music here: they jump straight from Bach and Beethoven to Widor and Massenet. All the big field of semi-classic treasure is untouched. They are the same in their reading, and when they wish to read English it is of Shakespeare, Milton, Pope and Dryden they think. Instead of things being broad and superficial, as we imagine of Paris in America, you are impressed with a sense of their being deep and narrow.

Bertin does not approve of the translation of operas.

"Look!" he says. "It's like trying to put this book down into this vase. The book don't fit in there. You squeeze it in and you break the vase!"

By the way, that beautiful picture frontispiece of the United Musical Courier, September 26, is the design of one of M. Bertin's friend, M. Jallabert. One of the wives is a god-mother of one of the children, or some such family relation exists between the artists. The picture was in the salon here in 1869. Jallabert lives in the rue Chaptal here. He is a famous painter.

Misses Blanche and Cora Vet, the talented daughters of Mr. C. M. Vet, of the Detroit Conservatory, are back in Paris studying with MM. Marsick and Philipp. These girls are as steady and industrious as talented, and are certain of success in a musical career. The summer was spent in Switzerland. The girls are plumper, prettier, and more full of fun than ever.

French women are not beauties in general, but one thing you notice is the absence of those vertical lines between the eyes so common among Americans. You can almost tell the American women in Paris by the lines in their foreheads, the result of an unphilosophic pose of thought.

Another thing: our girls studying music here do not pay enough attention to their complexions. They are busy and

tired, and thought is taken in many ways. Time passes. Bath privileges and heated chambers are not common, as with us, and the tendency is to "let things go." Every girl should massage the face daily, work in a certain amount of good cream or skin foods into the pores to nourish and cleanse the tissues and muscles underneath.

Just think, if a feather bed were made up every morning without shaking the mattress underneath into form what a flat or hill-and-hollow affair it would become by merely turning up the clothes! Surface cosmetics are no good, but wise care and vigorous treatment will make a good looking girl out of a homely one. Pretty girls need care to keep so. Musicians are the most likely to neglect their looks. The art is impersonal.

"A pianist should, by right, have two sets of hands," said a piano student yesterday. "You can have no idea of the harm (musically) that is done the right hand by the various uses of daily life—lifting, handling, pulling, &c. I assure you the hand is deformed for piano technic in a great measure. The left hand is weak, but true, the right is much more unmanageable on account of manual distortion."

Did you know that there was a malady, dryness of the finger tips, which comes to some pianists and which destroys technic? The moisture simply goes out of the skin and the touch is impaired.

Delloux, Massenet, Philipp, Lack, Reyer, Holmés, Lacombe, Gillet, Lerade, de Goldschmidt, Peters, Hahn, Fahrbach, Neufcourt, Grisart, Dubois, Duvernoy, Weckerlin, Faure, Massé, David, Rabaud, Delafosse are a few of the names of French composers whose new works are included in the Menestrel catalogue of the Heugel music house for 1895.

Christine Nilsson (Mme. Casa Miranda) has established herself at Mentone for the winter. Brilliant soirée-musicales have already been inaugurated in her home.

A wise judging American gentleman, who has had occasion to see the workings of theatres all over the world, says that he was never in his life so impressed by the artistic spirit of the entire force in relation to plays, and the courteous and gentlemanly treatment of men to women in the company, as in watching the rehearsals of a play recently here at the Opéra Comique.

"There is such an indescribable refinement about the whole business," he says, "such an absence of the bravado and bluster, the familiarity, even vulgarity, that marks greenroom association the world over. From M. Carvalho down to the simplest stage-hand he is a perfect gentleman every hour of his exacting labor. The tones of voice, the commands and addresses, are all different. M. Daubé, the chef d'orchestre, seems made of silk velvet, so gentle and lovable is he. Moreover there seems to be a spirit of attachment between man and man here, that I have never seen before. A roughness or discourtesy to a lady seems impossible as in a drawing-room all the time, and the honest earnestness with which all seek perfection is beautiful!"

Some artistic power should take hold of and strangle applause during continued musical forms. Even here, where they do not applaud every high note and every low note, there is altogether too much disturbance. Opening and closing strains are often lost and thought is mutilated. This is accented here by the angry "chut-chut" of those who know better. There should be no applause but at the very end of a chapter, except in case of some unlooked-for excitement, which happens about once a season.

The love of Berlioz's life was an Irish woman, an actress, homely as could be, they say, but with such power of delineation in Shakespearian rôles that his heart was completely taken. They were finally married. His "Symphonie Fantastique" was written under the first inspirations, and it is no doubt due to the same divine influence that the "Shepherd's Song" and the "Slave Song" have a delicious brogue in rhythm, that his works are webs of Thomas Moore melody, and that in his collection of thirty-three melodies are many devoted to Irish subjects or suggestion. For instance:

"Le Coucher de Soleil," "Chant Guerrier," "Drinking Song," "L'Origine de la Harpe," "Elegie en Memoire d'Emmet" ("When he who adores thee"), "Hélène," "La Belle Voyageuse," "Chant Sacré," "Adieu, Bessy."

Bourgault Ducoudray's last lecture was on Händel. M. Guilmant, who had returned from his English tour but the day before, consented to strengthen the eloquence of his friend by interpretations of the old master's thought. He played the "Largho," also a sonata for violin and organ, M. Paul Viardot playing the violin part. What masterly eloquence, indeed!

Madame Guilmant, Mlle. Marie Louise and Mme. Aliamet were present. M. Thomas often comes to the lectures, and his appearance is always the signal for enthusiasm. His coming is heralded by the appearance of the chair of state. The last time it was placed so that its broad back was turned to three ladies seated on the benches behind. This to the evident discomfort of the gallant Frenchman, who seated himself with protest and apology and remained disquiet and nervous. As soon as the buttoned servitor had disappeared, up he got, and, hauling the gilded seat after him on its fore legs after the manner of a boy his sled, seated himself in a retired corner back of the piano. The

courteous simplicity of his nature is one thing that binds him to the hearts of the Parisians.

ORGAN LOFT WHISPERS.

Laduc has just published a new and original organ work, rather a series of the organ writing of young organists. "L'Orgue Moderne" is the title. It is published under Widor's direction. Its object is to bring before the public such work of the younger men as shall be found of real merit. The work is wholly eclectic and welcomes all schools and nations. Now is the time for young Americans to have their manuscripts judged by fair and able sight. The introduction to that thorough musician's friend Widor by this means makes the effort doubly precious. All manuscripts are carefully returned to their owners. What a chance for talent!

Another valuable organ work is published by Fischbacher, "L'orgue de Sebastian Bach," by Pirro, with preface by Widor. In the latter are portrayed the dominant characteristics of the great organist, his studies and things which influenced him. The work treats of his manner of playing the organ and clavier, his registration, idea of color, chorals, &c. It traces the evolution of his powerful and peculiar genius, gives his biography, &c., thus placing students of this fathomless instrument on intimate footing with him who holds the key of its treasures. Aside from the store of knowledge contained in M. Pirro's work is a source of enthusiasm, impulse and force that are half genius.

What an instrument the organ when played! It was created to lead souls heavenward!

And moreover, did you know that the organ has been literally, as well as figuratively, the means of uniting us with the heavens? It was by means of an organ pipe used as a telescope with glasses inserted, that the first planetary observations were made in the sixteenth century by an astronomer-musician, Galileo, son of the more celebrated musician of that name.

I like to think of Music serving human and practical purposes while winging her divine flight.

Have you ever heard of the Formenophone, a musical instrument for detecting the presence of inflammable gas or fire-damp in mines? Two organ-pipes are provided. One is fed with pure air, the other with air of the mine. If the air is foul, the note is false. A sort of pulsation is also observable by which the proportion of fire-damp even may be determined.

What if organ-pipes could be made to give indication of the artistic sincerity of the organist!

You have no idea of the prominence here in parlors, small concert halls, &c., of a species of musical recitations, a result of the marvelous resources of the Orgue Mustel, a peculiar organ of I believe wholly French manufacture. Less ecclesiastic than its brethren, this beautiful instrument is like harmonized nature! The first sound from it and you are transferred to the country, and all its sensations of forest, mountain, field and stream seem possible upon it.

On this account it makes an excellent background for recitation. At the Segen concert the other evening, Mlle. Taine in this manner made a complete mise-en-scene of musical color for "Le Rayon de Lune" by Rameau, recited by an actor of the Théâtre Française, and you must imagine the effect. M. Samuel Rousseau writes much for the instrument. Massenet's "Crépuscule" and Pierre's "Scène Féérique" are also great favorites.

M. H. P. TOBY.

To hear the Orgue Mustel at its master best, however, you want to hear it played by M. Toby, who, ami intime of the regretted Victor Mustel, drew inspiration from the very creation of the instrument, the last work of that artist-inventor.

As souvenir of this rare attachment, now a veneration, every Friday afternoon regularly from 3 to 5, and from November to July, for the last twenty or twenty-five years, has M. Toby come to the Mustel rooms to pay the artistic tribute of playing on this charming instrument.

To a practical American manufacturer it would be a curious sight to see the business of the place practically suspended at this time. Office boys put aside their pads, the bookkeeper's head gives up figures; the head of the house draws up his fauteuil close to the music stool, while the grandson, himself a musician, gets out his music-paper on which to jot down thoughts inspired by the enthusiastic interpretations. Two or three men in their clean blouses, with uncovered heads, listen reverentially. Even the half-human cat on her favored seat, the "Agenda-Buvard," blinks from time to time, to show that for one she has no idea of going to sleep.

Somehow you have got to forget that money is made in the place. It has nothing whatever to do with things for the present. I wish someone who really loved music could hear one of those séances.

M. Toby is one of the most genial of men, who can sit by the hour and tell personal stories of French history till you feel like a panorama. He has lived in Paris since 1841, received his first music lessons of Lepréost, and was afterward pupil of Lefebvre Wély, Hauff and Aloys Schmidt. He has made a specialty of this organ, with love for it and love for its maker added to his great resources of

talent, training and travel. He is composer of any quantity of transcriptions, arrangements, songs and original works, and lives modestly and happily near Parc Monceau, planned by Napoleon III., and not far from the romantic chapel where lie the ashes of Marie Antoinette and Louis XVI.

M. Lucien Hardy Thé, a young Frenchman of remarkable baryton-tenor voice, truly artistic style and charming personality, who the past season has made a brilliant success in London, has established himself in Paris as society-salon singer and professor of singing and diction. He is eminently fitted for the last valuable work, his own enunciation being irreproachable.

The young man won merited applause this week at a soirée given by the Marquise de St. Paul. He sang Massenet's "Ame des Fleurs" and Hahn's "Rêverie" with infinite charm.

Another London favorite in Paris this week is Mlle. Nuola, who has been engaged in Sir Augustus Harris' company and has made successes especially as "Marguerite," her favorite rôle. Mlle. Nuola brings to her work a belief in study, reading and thought, also the tones of temperament belonging to the Creole race, of which she is a member. Born in New Orleans, from which city her stage name is derived, she early left it to study in Europe and has not since returned. She has many friends in Paris, but goes to Milan next week. She kindly sang at the Church of the Passionist Fathers here last Sunday.

Again Paul Vidal! This time a four act opera, "Gautier d'Aquitaine," words by Sainte Croix and Bergerat, to be produced at the Grand Opéra in the season 1895-96.

Van Dyck, Renaud, Delmas, Vaguet, Rose Caron, Mlle. Breval and Agussol will be the caste in "Tannhäuser," to be given at the Opéra after "Montaigne Noir." Zucchi dances the "Bachannale."

The Duchess d'Uzes has written words, and Francis Thomé music, to a one act opéra comique to be given in the spring, "La Sourde" the name.

Reyer's "Sigurd" is really a French "Valkyrie." In it the poor, abused "Brünhilde" is permitted to rework in a fire palace. I do feel so sorry for that girl, doing her very best for other people's good and getting blamed and punished for it. It must be interesting to watch the interpretation of the French and German rôles by one actress. Mme. Adini, who recently created the former in Milan, does justice to both and to herself, they say. All the actors who gave it in Milan were French.

Mme. Roger Miclos has had a triumph this week at Nîmes, where she played much German as well as French music; among others, "Kreisleriana" by Schumann, and the Eighth Liszt Rhapsodie. One evening was devoted wholly to the works of Beethoven. Her Chopin concert here was also a triumph. Talks on the works were given by Mme. Thénaut, of the Comédie Française.

An opéra comique, "Maestro Griselli," by M. Bouichère, maître de chapelle of La Trinité, is to be given at a lyric theatre this month.

Calvé returns in April to create the principal rôle in Paul Vidal's "Guernica" at the Opéra Comique. "La Maladetta" the delicious ballet by this same talented composer, will be given at La Scala, Milan, in February.

Benjamin Godard's "La Vivandière" has been "distributed" at the Opéra Comique. May the gentle composer be able to witness its production!

M. Godard was an ardent lover of the bicycle. Indeed it was by too violent exercise on this seductive steed that the malady which has proven so serious was induced.

Next Sunday M. Lamoureux gives a popular festival for the benefit of his artists of the orchestra. Prices are placed within reach of all—from 1 to 5 francs.

FRANCE IN ITALY.

During this season: "Manon" at Milan, Florence, Naples, Verona, Palermo, Plaisance, Vicence, Cagliari, Prato, Crema, Sassari and Vercelli; "Faust" at Bologna, Modena, Reggio, Chiavari, Ivrea and Vigevano; "Carmen" at Milan, Naples, Florence, Palermo, Pese and Trani; "Fra Diavolo" at Genoa, Modena, Lodi, Bari and Oneglia; "Mignon" at Milan, Vercelli, San Remo; "Werther" at Milan and Naples; "Patrie" at Milan and Massacarrara; "Portrait of Manon," Naples; "Sigurd" and "Samson et Dalila" at Milan; "La Juive" at Novare; "Les Pêcheurs de Perles" at Milan and at Cuneo; "Les Dragons de Villars" at Barri, and "La Maladetta," "Coppélia" and "Sylvia" ballets at Milan.

Delna is establishing herself as something more than a "haute nouveauté." Here are "Falstaff," "Werther," "Attaque du Moulin," wholly distinct, each one a signal success. Now comes "Paul et Virginie," in which she carries off the honors. She gives to "Mélala" color, character, savagery and even a sort of tropical grandeur that just matches the thought of the story. Wonderful!

Of all the beauties that have emanated from the soul of Strauss, to me the most beautiful is the fact that when seized with an idea for composition in the night, he would not disturb his wife by fussing about a light, but jotted the thought down as best he could in the dark. That's the kind of a man to be! What's the use of being a prig or a bear just because one is born with a gift unusual?

FANNIE EDGAR THOMAS.

He Performs on a Jawbone.

JULIAN L. WOODS, of Memphis, returned last week from a business trip to Greenville, Miss., and that vicinity, and brings back with him a very interesting account of a visit he paid to a farm on which a large force of the State's convicts is located under lease.

According to Mr. Woods, the convicts are treated in a liberal way by those who have them in charge; in fact, they are treated better than the free negroes in that locality, and the only wonder is that any convict consents to be turned loose when his term expires.

The farm visited by Mr. Woods belongs to Auditor Stone, of Mississippi, and is located about fifteen miles east of Greenville. It is managed by Mr. Lamas, and the convicts are under the charge and guard of Mr. Henry.

The convicts number about forty-five. They are quartered in a building erected specially for them. It is of hewn logs. Between the logs are wide spaces, which in the summer admit all the air that passes that way, but in the winter these cracks are planked over. The flooring is of solid timber, with smooth board facing, and the ceiling is likewise of heavy wood, so the building, while altogether comfortable, is at the same time safe from any effort the prisoners may make to escape.

The prisoners fare excellently in the matter of provender. They have much better food than the negroes of that or any other agricultural section of the South are used to. It includes not only the substantial necessities, such as bread and meat, but also the vegetables, and luxuries are thrown out so frequently as not to create surprise. The prisoners are compelled to work hard, but not too hard. Their hours are regular, and the tasks required of them are such as they can perform without difficulty. Being well fed and well housed they go about their work cheerfully, and their labor is lightened with the native songs of the race.

"The free negroes in that locality envy the convicts," said Mr. Woods. "They flock around after work hours and on Sundays, talking and joking with the prisoners until the guards have to drive them away."

"After supper," said Mr. Woods, continuing his narrative, "the superintendent took me out to the quarters to see the prisoners at leisure. A more contented and happy lot of blacks I never saw."

"Would you like to hear them sing and dance?" the superintendent asked me.

"I said I would," and the superintendent called out:

"Hey, you fellows, here's a visitor who wants to see you sing and dance."

"The negroes were willing, and pretty soon they began to scramble out of their bunks and gather around on the floor. The spectators stood outside the building, but were able to see and hear everything going on on the inside."

"First the vocalists came. There was a quartet—a tenor, alto, bass and a falsetto soprano; and I assure you they turned out a magnificent melody. I never heard it surpassed elsewhere."

"Now we want to see some dancing," said the superintendent.

"Then the musicians and the terpsichorean artists began to gather around. One fellow produced a French harp from inside his vest, and another hauled a dilapidated banjo from under a bunk."

"Uncle Ben, where's your instrument?" the superintendent asked of an aged, weather-beaten darkey, who was watching the proceedings with great interest.

"Right heah, sah! Does you want me to bring it out?"

"Certainly, bring it out."

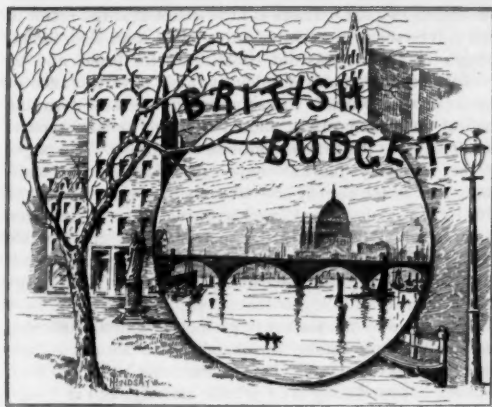
"The old chap rummaged around a bit, and soon produced his unique instrument. And what do you think it was?"

Mr. Wood's auditors confessed they were afraid to venture a guess.

"It was the jawbone of a cow," said he. "It was a large, well preserved article of its kind. All the teeth were in place, but they were loose enough to rattle. Taking the small end in his left hand he rested the large end on his breast, teeth uppermost, and with another piece of bone in his right hand he struck the ivory. The effect was peculiar and startling. On account of the varying size of the teeth and of the gradually reducing bulk of the settings of the teeth, the tones raised and lowered as the performer swept from one end to the other of the keyboard."

"The orchestra then turned loose, and a sprightly buck jumped into the middle of the floor and proceeded to 'hoe down' in vigorous style. Every negro in the neighborhood aided the terpsichorean artist by patting and stamping in time with the music. I watched the white bearded performer on the jawbone with more interest than I did anybody else. He just turned himself loose. The way he rattled those bones was a caution. I never before saw a musician throw his soul so completely into his work. He swiped the teeth a lick at every bar of the strain, maybe oftener, and I reckon he got through with the selection several beats in advance of anybody else."

Mr. Woods speaks of the white men in that part of the country as persons of rare good qualities. They are far outnumbered by the blacks, and yet have managed to maintain their supremacy with very seldom recourse to harsh measures.—"Commercial Appeal," Memphis.



BRITISH OFFICE OF THE MUSICAL COURIER,
15 ARGYLL STREET, LONDON, W., JANUARY 9, 1895.

SIR JOSEPH BARNEY'S return to his throne at the Albert Hall on New Year's Day was one of the most auspicious events in this new span of our existence. The rapturous applause that greeted this noble conductor, both from the immense audience and his long-trying choir, is the best indication of the high esteem in which he is held by his fellow men. Expressions of satisfaction were heard on all sides, and the hope that he may long be spared to carry on the good work he is so ably doing was felt by all. The performance needs little comment. He led his forces through the well-known paths with his customary success, barely escaping several encores, especially after "For unto us," for which he had to bow his acknowledgments. The soloists were Mr. Edward Lloyd, Mr. Santley, Miss Esther Palliser and Miss Clara Butt.

Concert givers seem to be unwilling to let the Christmas holidays pass without providing some entertainment for the masses. Among those who are most enterprising in this way is Mr. Robert Newman, the manager of Queen's Hall. On Sunday, the 30th, he provided two excellent concerts. At the one in the afternoon such capable artists as Miss Hilda Wilson, Mr. Iver McKay, and a string quartet comprising Messrs. Ellis Roberts, E. H. Hann, H. J. Channell, W. C. Hann and Mr. W. S. Hoyte, organist, took part. In the evening the artists included Miss Ella Russell, Mr. Andrew Black, Mr. W. Morrow, who accompanied Miss Ella Russell on the trumpet in "Let the bright seraphim"; Miss Ethel Barnes, violin; Miss Kate Ould, cello; the concert trombone quartet, and Mr. W. G. Wood, organist. A large and appreciative audience gathered to hear both of these concerts, Miss Hilda Wilson, Miss Ella Russell and Mr. Andrew Black proving special favorites.

Last Sunday at the same hall Edwin H. Lemare gave an organ recital, assisted by Miss Grace Damiah (vocalist) in "There is a green hill" (Gounod), and "The Better Land" (Cowen), and Mr. Frederik Frederiksen, solo violinist, in Neruda's "Berceuse Slave" and Sauret's "Romance." Mr. Lemare himself played the "Kaisermarsch," the Vorspiel to "Parsifal," prelude to "Lohengrin," and overture to "Tannhäuser."

Bach's "Christmas Oratorio" was given by a large choir in St. Mary Abbott's Church, Kensington, last Sunday, attended by an overflowing congregation. Last year, in his worthy efforts to provide his congregation with good music well rendered, the vicar met with a loss of £30. It is hoped, however, that those present on this occasion gave liberally enough to leave a balance on the right side, and the endeavor ought to meet with good support.

The principal feature at the first after holiday concert of the London Ballads was the first appearance in concert this season of Madame Minnie Hauk. Her selections included the "Habenero" from "Carmen" and "Kathleen Mavourneen." She was suffering from bronchitis, and hardly did herself justice. As usual, Mr. Boosey had provided a long program, and among the other artists appear-

ing were Mr. Edward Lloyd in "Lend me your aid" (Gounod), Mr. Plunket Greene, who sang two songs from Korbay, Madame Belle Cole in a new song by Moir, "The Harbor Bay," Miss Clara Butt in Händel's "Lascia chio pianga," Miss Evangeline Florence in selections from "Mirella" (Gounod), Mr. W. H. Squire, who gave some cello selections, and the Dilettante Vocal Quartet. Most of these artists sang again, and many were encored. Others appearing on the program were Mr. Charles Chille, Mr. Maybrick, Mr. Norman Salmond, Miss Dale and Miss Cecile Eleiston (violin).

A large audience attended here, as well as at St. James' Hall, where Mr. William Boosey had provided a sumptuous program of ballads. Among those at the latter place who met with special favor were Mr. Sims Reeves, Mr. Santley, Mme. Antoinette Sterling, Mr. Ben Davies and Miss Ella Russell. Mr. Sims Reeves gained enthusiastic encores for his singing of "My Pretty Jane," Mme. Antoinette Sterling was as popular as ever in "The Lost Chord," and Miss Ella Russell won a hearty encore for Santuzza's song, responding with "Home, Sweet Home." Other artists taking part were Mme. Alice Gomez, Mrs. Mary Davies, Mr. Harrison Brockbank, Lady Halle and the Meister Glee Singers. There certainly seems to be a large public willing to give abundant support to this class of entertainment.

M. Paderevski commences his provincial tour to-morrow at Cardiff, and he will visit the cities of Plymouth, Torquay, Edinburgh, Glasgow, Manchester, Birmingham, Leeds, Oxford, Nottingham, Hanley, Norwich, Cambridge, Bradford and close with two recitals in Dublin.

Sir Arthur Sullivan is busily engaged in finishing the incidental music to the next Lyceum production, "King Arthur," which will see the light of public performance on Saturday. The Carl Rosa Opera Company expect to produce his "Ivanhoe" in the third week of this month at Liverpool.

Strauss' "Die Fledermaus" in the original German text was produced at the Royalty Theatre on the evening of New Year's Day, with a company wholly composed of unknown German artists. It appears that this opera was first produced in London at the Alhambra in 1876, when it was considerably changed and added to, but this is the first time that London has had an opportunity of hearing the original work.

Mr. Ebenezer Prout has had the degree of Musical Doctor, Honoris Causa, bestowed on him by Trinity College, Dublin. It is to be wondered at that Oxford or Cambridge have not recognized the great theorist ere now.

Professor Bridge gives his winter series of Gresham lectures on the 15th, 16th, 17th and 18th of this month. In the first he will pay honorable tribute to his predecessor at Westminster Abbey, Henry Purcell, having in his researches in the archives of this ancient institution found new matter which will throw more light on the early work of this illustrious Englishman. The second lecture will be devoted to early English organ music, returning for the third lecture to a second discourse on Purcell, with illustrations by strings and solo voices, completing the series with something about Corelli, the great Italian violinist who was a contemporary of Purcell's, which will also be illustrated.

I have received word from Mr. Georg Henschel in which he says he has definitely resigned his position as conductor of the Scottish Orchestra after the present season so as to be able to devote himself again entirely to the London Symphony concerts, which he announced are now in the hands of his old friends Messrs. Chappell & Co., of Bond street. He intends to reorganize and enlarge the choir and utilize it to a far greater extent during next year, the tenth season of these concerts. He also says that the idea of a permanent orchestra on the foundation of the London Symphony Orchestra is by no means given up, and there is all probability of the year 1896 seeing the realization of the scheme.

Mr. Ernest Kiver, whose concert was spoken of in these columns some time ago, is one of our progressive piano

teachers. He has been made an Associate of the Royal Academy of Music, in which he has been a professor for some twelve years. It was in this institution that he received his musical education, studying with the late Mr. Thomas Wingham for the piano, with Mr. H. C. Bannister for composition and harmony, and with Mr. Fred. Walker for singing. Mr. Kiver finds that his knowledge of the latter art has been of great use to him in accompanying songs. Besides his large class at the Royal Academy of Music he gives private lessons, and is altogether one of our busiest professors. Until a year ago he held an organ appointment, which he was obliged to give up as he found he required one day in seven for rest. For three years he was organist at St. Brides, in the city, and after that he was assistant to his old teacher and friend, Mr. Thomas Wingham, at the Brompton Oratory. Mr. Kiver has always given an excellent concert each year, when he has been assisted by good solo talent. On several occasions these concerts have taken the form of chamber music with vocal soloists. He is an enthusiastic seeker after the best in his branch of the profession, and is meditating a visit to America next summer after the season here for the purpose of meeting some American musicians and also organizing a class in some of the Western cities during the summer.

The Musical Artists' Society have made their announcement for the twenty-first season. This excellent society has for its object the introducing to the public good manuscript by its members which has not seen the light of public performance before. During its career it has extended a helping hand to many a young composer and made his works and worth known to the world. The society is international, and the subscription is one guinea, so that any composer, in any part of the world, wishing to have his works performed can do so by becoming a member and sending his manuscripts to Mr. Alfred Gilbert, the honorary secretary, 14 Maida Vale, London, N. W.

Another musical association which aims to do a great deal of practical good is the Musical Association, also founded in 1874, for the investigation and discussion of subjects connected with the science, art, and history of music. On the council of this institution are many of our leading musicians, and their researches and discussions in the past, amounting to from 160 to 200 pages each year, have been valuable in furthering the cause of the art in the United Kingdom. Any information about this society would be cheerfully given by Mr. D. Percy Baker, Willersley House, Old Charlton, by Kent.

Mlle. Rosa Olitzka, who was one of the leading contraltos in Sir Augustus Harris' Company last year, gave a concert at the Singakademie, Berlin, on Sunday night. Her selections were airs from Handel's "Serse," Gounod's "Sappho," Gluck's "Orpheus," and the Corsican song from Sir Alexander Mackenzie's "Colombo," the latter being a very popular item.

Signor Piatti's friends will be sorry to hear that he will be unable to take his place at the Popular concerts next Saturday, as he is advised to remain in Italy some little time longer. Herr Becker will play in his stead, introducing a sonata in D by Locatelli in place of a sonata by Porpora. Arrangements have now been made for the introduction of one of Brahms' new sonatas for piano and clarinet by Herr Muhlfeld on the 2d of February.

The many friends of Mr. Clarence Lucas will be glad to hear that he is the happy father of a young soprano, who arrived on Monday. We have not heard whether this latest addition to the ranks of sopranos has a phenomenal range, but she certainly ought to have musical talent, for she was born at the house where Wagner scored "The Flying Dutchman," and her father and mother are both intensely musical. By the way, Mr. Lucas' latest collection of six songs, published by Messrs. Chappell & Co. and dedicated to Mr. David Bispham, Mr. Plunket Greene, Mr. Norman Salmond, Mr. Andrew Black, Mr. Ffrangcon Davies and Mr. Georg Henschel, is meeting with well deserved sale here.

Mr. Whitney Mockridge has been engaged to sing at the

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next concert given by the Children's Orchestra under the conductorship of Mr. Percy Armitage at St. Martin's Town Hall. Mrs. Clara Fernald, the well-known American soprano from Boston, was very successful in a concert recently at the Green Park Club.

I have just received a line from Mr. Schulz Curtius confirming the rumor that there will be no Bayreuth Festival held this year. Mr. Curtius also informs me that he is arranging a series of grand Wagner Concerts to be conducted alternately by Herr Felix Mottl, Herr Hermann Levi, and Herr Siegfried Wagner. Full announcement of the programs, &c., will be given the last of this month.

Mme. Clara Poole has been re-engaged by the Royal Choral Society to sing in "The Golden Legend" at the Albert Hall under the conductorship of Sir Joseph Barnby on the 17th inst. This is the very best indication of how Mme. Poole is held with the powers that be at the Albert Hall.

The Incorporated Society of Musicians.

The Tenth Annual Conference of this society was held in Dublin on the 1st, 2d, 3d and 4th of this month, there being about 250 members present from all parts of the United Kingdom. The organization of the Conference by the General Secretary, Mr. Edward Chadfield, and his assistants was perfect, and from its commencement to the bidding adieu to the beautiful city of Dublin and her charming and hospitable people, the object of the Conference was served in the highest possible degree. The English, Scotch and Irish members were received with great cordiality by their Irish confrères, which at once conduced to foster the social element, and by bringing the members of the four Kingdoms together, made it possible to carry forward the work on the broadest lines. The commodious and centrally located Shelbourne Hotel, facing St. Stephen's Green, was selected as the locale of the meeting, and as it has ample accommodation, everything was done by the management for the comfort and convenience of the members.

It should be remembered by my readers in different parts of the world that this society includes in its membership nearly all the leading musicians of Great Britain, and one of its objects, as put forward in the prospectus, is "to promote the culture of music as an educational and civilizing influence of the highest order; to promote research into the history of music and the study of acoustics, and to encourage musical composition by the performance of the works of the members at meetings held by the society." This and other worthy objects too numerous to mention in this connection have been instrumental in cementing the profession in a manner never before known.

The first assembly was held at the Ancient Concert Rooms and partook of a social character, and the local members succeeded to an admirable degree in introducing strangers and generally making each acquainted with the other. This social intercourse was varied by several musical numbers rendered by local talent and consisting of compositions by the members. Two quartets, "Eventide," by B. Warburton Rooke, and "Spring," by T. Osborne Marks, served to open and close the program. Another song by George F. Horan—a very pretty one, by the way—was admirably sung by Mr. Melfort D'Alton, who has a pleasing tenor voice, and Miss Alex Elsner, a pure contralto, sang "The Time of Roses," by Hans Conrad Swertz, very well indeed. The former of these artists took a course with Corelli in Naples and also with Mr. Joseph Robinson in Dublin, and the latter studied with professors and in London. Miss Edith Oldham, an Associate of the Royal College of Music, played two studies from Chopin, and the program was completed by the rendering of "Young Lochinvar" by Miss Hovey, of Sheffield.

The first regular meeting was held on Wednesday morning at 11 o'clock at the Mansion House, with the Lord Mayor in the chair, when the chief magistrate of Dublin gave those members of the society present a most hearty welcome. In an excellent speech he referred to the importance of this institution, not only in furthering many excellent causes for which they were all working, but in the reflex influence it had upon society at large. He believed that the legitimate cultivation of music was a potent

influence for good in smoothing the paths of life and in carrying forward those reforms which were for the public weal. He spoke feelingly of the representative Irishmen who had contributed their share toward the development of the art in Ireland, and their influence when they had migrated to other soil. Special reference was made to Sir Robert Stewart, who had been one of the first members and active advocates of the society in Dublin. He also alluded to Dr. Villiers Stanford, who has taken up his residence in London, with pride, and he hoped that those present would go away with happy recollections of their visit to the city of Dublin. After this Mr. Edward Chadfield read the annual report:

"For the first time in the history of the society it has become necessary to commence the report by a reference to the losses experienced during the past year by the death of valued members. Two of the members appointed at the Scarborough conference to act as chairman on the present occasion have passed away—Sir Robert Stewart and Dr. W. H. Hunt; and, in addition, we have lost Mr. James Greenwood, who had been a member of the general council for many years. Dr. Hunt and Mr. Greenwood were two old champions of the society during its early struggles, when its objects were but imperfectly understood and its future uncertain and precarious. All honor to their memory for the efforts and sacrifices they then made! Sir Robert Stewart, although associating himself with the movement represented by the society at a later period, supported it with a warmth and genial enthusiasm which secured its rapid and complete acceptance in Ireland. It is not too much to say that the death of Sir Robert Stewart was a great loss to the society and an event to be lamented by the whole world of music. The growth of the society continues without abatement. From among the numerous applicants for membership during the year no fewer than 330 have been elected, and since the publication of the Register in March there has been an increase of 206, so that the roll of membership now contains 1,700 names, including 152 graduates of British universities (61 doctors in music and 91 bachelors); 57 fellows, members and associates of the Royal Academy of Music, and 80 licentiates; 23 professors and associates of the Royal College of Music; 163 fellows and associates of the Royal College of Organists; 57 licentiates and associates of Trinity College, London; 87 holding diplomas from foreign conservatoires, and 556 holding appointments as organists, of whom 29 are cathedral organists.

"These statistics show in an unmistakable manner the essential difference between the Incorporated Society, representing as it does the whole of the musical profession, and any one degree conferring or educational institution, however important. The local examinations again present a large increase. In 1893 there were 3,447 candidates, of whom 819 obtained honors; 1,874 satisfied the examiners, 580 failed, and 174 were absent. During 1894 the number of candidates was 4,372, an increase of no less than 925 candidates. The result was as follows: 1,019 obtained honors, 2,523 passed, 683 failed, and 147 were absent. As there are five grades in the examinations of the society, each with a fixed standard of attainment, the large percentage of failures is a proof that many teachers are yet ignorant of the high standard required. There is no greater fallacy, however, than to suppose that the proportion of failures is any test of the excellence of an examination. On the contrary, it only proves that the teachers were not aware of what was required. As soon as that is well understood only those pupils will be presented who have acquired the requisite skill, and then for the examiners not to award a success which has been honestly won would be to unjustly bring discredit upon a teacher and inflict an undeserved disappointment upon a candidate. In compliance with the wish of many members, an authorized edition of the music required for the piano examination has been published and can now be obtained.

"In the last report a hope was expressed that, notwithstanding the exceptional calls upon the resources of the society in 1893, the balance sheet would be satisfactory. This hope was verified in the auditor's financial statement, which showed an excess of income over expenditure

amounting to £134. There is little doubt that the result in 1894 will be much more satisfactory even than this, for although the society was not constituted for profit, and by its constitution can only employ its funds in furtherance of the objects for which it was established, it is most desirable that its financial position should not only remain secure, but, looking to the future, continue to improve. The pages of the 'Monthly Journal' have borne convincing testimony that in the twenty-one sections now organized in the United Kingdom a great and growing interest has been taken in the proceedings of the society. It is not possible to read of the numerous meetings held, the papers read, the compositions performed, and the constant interchange of courteous hospitality, without feeling how great a work is being done by the society in promoting union, friendship and good feeling among the members, in affording them opportunities for making their attainments known to their fellows, in stimulating their artistic activity, and in fostering a love for their profession. An important advance has also been made toward the attainment of one of the first objects of the society—the registration of teachers of music. At a meeting in January last the General Council appointed a registration committee to act, and to invite the co-operation of other musical bodies, in seeking a solution of this question. As one result of their action, a public meeting was held at the rooms of the Royal Society of Musicians on April 21. This meeting was largely attended, and resolutions in favor of registration and the formation of a joint committee were passed almost unanimously.

"It is gratifying to be able to inform the members that at the present time the committee of the society and representatives from the Universities of Oxford and Durham, Trinity College and the Royal University, Dublin; Royal College of Organists, Trinity College, London; Tonic Sol-fa College, and others interested in the subject, are now acting as a combined committee to consider various plans of registration, and there is every reason to hope that some means for the attainment of a registration, beneficial both to the musical profession and the progress of the art, will be the outcome of the deliberations of such an influential and practical committee. The members may safely be congratulated upon the marked progress in all directions which is exhibited by the proceedings of the year, and anyone must indeed be prejudiced who would, for a moment, attempt to ignore the vast and constantly increasing influence for good exercised by the Incorporated Society of Musicians."

This report was followed by a paper read by Sir John Stainer on "Does Music Train the Mind?" Handling the subject in his own masterly way, the Oxford professor drew attention to the great development of the intellectual side of music and its consideration by all thinkers from that standpoint as well as the emotional, and also the wonderful and logical developments in compositions of a comparatively recent period has added fresh material for the intellectual side of music, and by developing the intellectual to secure the expression of the highest forms of the art, both in composition and in the interpretation of music. The Lord Mayor, with the Lady Mayoress, having to withdraw after this paper, he was accorded a warm expression of thanks for having presided at the meeting, in answer to which he made a few remarks which may be of interest here. He said that he had always taken a great interest in music locally, and had been largely instrumental in securing a grant of £300 a year from the Dublin Corporation for the support of what they called the Municipal School of Music in connection with the Royal Irish Academy of Music, and he was glad to say that by means of this grant the academy was doing a considerable amount of good to a great number of people. After the mayor's withdrawal, a resolution was passed regretting the absence of Mr. Joseph Robinson, who had been such a potent factor in the development of music in Dublin during the past sixty years, and who was unable to attend through ill health.

Following this, Prof. Ebenezer Prout referred to the list

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of New Year honors, and expressed his gratification at seeing among the names of those who have received the order of knighthood that of Dr. Alexander Campbell Mackenzie. Mr. Prout went on to say that there was no worthier man upon whom this high honor could have been conferred, and proposed that they should forward him the following telegram: "That the warmest congratulations of the Incorporated Society of Musicians be offered to Sir Alexander Campbell Mackenzie on the distinguished honor conferred upon him as a man and musician, and at the same time the society rejoices in the compliment paid thereby to the musical profession." A ballot to decide the place of the next annual conference resulted in Edinburgh being chosen.

In the afternoon of Wednesday, Dr. A. H. Mann, of Cambridge, gave an address on the subject of "The Growth of Händel's 'Messiah.'" Dr. Mann, with the aid of limelight, gave illustrations of Händel's earlier manuscripts, many of them being very fragmentary, but containing movements which he afterward introduced into his later works. This led up to those fragments that were used in parts of the "Messiah," which he illustrated afterward by means of a small orchestra composed, as I understand, of the same number of instruments as that which Händel employed when the "Messiah" was first produced on April 13, 1742, at the Music Hall in Fishamble street, Dublin. These earlier inspirations of Händel's were most interesting, showing that in many cases he changed them considerably, and shows furthermore the systematic way in which the composer dated any scraps of paper bearing any notes, and he must have referred to these frequently when working on his greater compositions. We learned also that the "Messiah" was Händel's favorite work, and that he kept it for many years as a work to be given only for charity, and with that object in view he only had one copy of the score, for which he charged the sum of £20 whenever it was used; it will be remembered that it was not printed until after his death. No less a sum than £10,000 was netted to the Foundling Hospital of London from performances of this oratorio, and a copy of the original manuscript was found in the archives of this institution about a year ago, giving a record of its first performance in Dublin in Händel's own hand, showing what instruments were used, and other directions for performance. We learned also that this first performance realized a sum for different charities in the city of Dublin of £400. Through the courtesy of Sir Francis Brady I was able to see the first criticism that appeared on the work in the Dublin "News Letter" of April 17, 1742, speaking in the highest terms of the performance, and admitting that they were unable to find words to fully describe the impression made upon the audience. Among the local talent requisitioned to illustrate the excerpts that Dr. Mann brought forward were Miss F. Monk, Miss Shellard, Mr. Charles Kelly and Mr. Evan Cox, and Miss L. Hovey, of Sheffield. One of the most striking of these examples was Händel's original accompaniment to "The People that Walked in Darkness," which was a great contrast to the brilliant one by Mozart in general use.

In the evening a conversazione was held in the Science and Art Museum Buildings in Kildare street. This was given under the auspices of the Leinster section of the society, and a most brilliant gathering assembled in the spacious rooms occupied by this museum and most artistically arranged with numerous and interesting works of art. This formed the background to the brilliant toilets of the ladies, creating a most impressive spectacle. There was a good band which played in the galleries. The principal number was variations on a German Volkslied by S. Ochs. The simple old German air was taken up and treated as Bach would have written it, with learned counterpoint, and closing with an organ fugue—in the style of Haydn—as a string quartet, Mozart as a clarinet solo, Johann Strauss as

a valve, Verdi in the Italian operatic style, Gounod, a parody on the garden scene in "Faust"; Wagner, as a parody on two motives from "Lohengrin" and "Tannhäuser"; Beethoven, a violin sonata for three instruments; Meyerbeer, the air treated in the grand heroic style, and finally as a military march. This excited much pleasurable comment. Another feature of interest to Dublinites was the Janko keyboard, which roused curiosity that was hardly satisfied by the explanation given of its advantages.

The proceedings of Thursday morning opened at the rooms of the Royal Dublin Society, with Dr. C. W. Pearce, Dean of Trinity College, London, in the chair. After a few preliminary remarks by the secretary, Mr. Chadfield, in which he read a telegram from Sir A. C. Mackenzie, acknowledging the good wishes of the society, the chairman proceeded to read a paper on the subject of "Organists and Their Relations to the Clergy." Going back to the early Christian era he recapitulated the relations of this important functionary in the present world of music with the clergy of different periods. He gave a thoroughly sound treatment of the subject, coming to the conclusion that the man of ability who is master of himself and who tries to get on with his vicar usually has no trouble, and the inference I gained from his remarks was to the effect that the relationship depended largely upon the principals' most interested, and where each was willing to bear and forbear, they succeeded in not only furthering their own objects, but securing a better service.

There was no discussion after this paper, as time would not admit, and, by the way, it seems that a little healthful expression of opinion on the points brought forward in the papers at the conference would add greatly to their value. This was followed by a most excellent paper by Mr. Algernon S. Rose, F. R. G. S., on "Greater Britain musically considered." The advantage and importance of intercommunication.

On the motion of the chairman, seconded by Mr. Smith, of Torquay, thanks were voted to Mr. Rose for his paper. Thursday afternoon was set apart for visiting various places of interest in Dublin, among which the most interesting were Trinity College, the old Parliament House, now the Bank of Ireland, the Castle, Christ Church, the Cathedral, the National Gallery, the Four Courts, Phoenix Park, and last, but not least, Guinness's brewery. The latter had by far the greatest majority of visitors, all of whom were very pleased with their view of these immense works, known all the world over. Wishing to preserve my reputation for veracity, I will not indulge in any quotations as to the size of the place. After the party had gone through, and each had had an opportunity of seeing the process of the making of stout, everyone had a chance of sampling the finished product, and the musicians took their departure, glad to have seen this huge manufactory.

Mr. W. H. Cummings was to have been present to read a paper on Händel, illustrated by dissolving views. As illness compelled him to relinquish his design, his son, Mr. Norman Cummings, went in his stead, and at the end of the Thursday morning meeting he exhibited these many interesting views, illustrating the life of Händel from his earliest childhood with an excellently written paper by Mr. W. H. Cummings, which were together most enjoyable. It will be gathered that opportunity was afforded those members who attended the Conference to become acquainted with phases in the life of Händel which have not been brought prominently before the musical world before. Few musicians who gathered there did not go to Fishamble street to view the wall which is standing back of a wrought iron foundry which is the only remnant of the hall in which the "Messiah" was first produced. Near there are the houses in which Balfe and Tom Moore were born.

In the evening, at the Antient Concert Rooms, an excellent concert was organized by the Leinster Division. The room was crowded to overflowing by an appreciative audi-

ence, who listened to a program composed by members of that division, and executed also by Dublin members with the exception of some who took part in the orchestra that performed the "Irish Toy Symphony." Not being able to be present, I herewith give the program.

On Friday morning the Conference met at the library of the Leinster House and listened to two important papers, the first by Miss Margaret O'Hea on "The Responsibilities of a Music Teacher." After an excellent paper members were called upon to speak, and a short discussion ensued of much interest to those present. A most important paper on "The Registration of Professional Musicians," by the General Secretary, was then read, also followed by a discussion. It is evident that the members of this society are all of one mind to the effect that the registration of musicians should be an accomplished fact, sanctioned by Parliament. In the afternoon a business meeting took place at the Royal University, when Sir A. C. Mackenzie, Prof. Niecks and Prof. Prout were duly elected chairmen of the next Conference, which convenes on Monday, December 30, 1895, at Edinburgh, with Mr. Alberto Randegger in the chair. In the evening a grand banquet was held, which ended at 9, with the whole assembly accepting the Lady Mayoress' invitation for a grand ball at the Mansion House, which formed a fitting close to probably the most successful Conference that the society has ever had.

Sir Alexander Campbell Mackenzie.

Among the New Year honors conferred by Her Majesty Queen Victoria none has given more general satisfaction than the awarding of the distinguished Order of Knighthood on Dr. Alexander Campbell Mackenzie, principal of the Royal Academy of Music. Sir A. C. Mackenzie is one of our leading musicians, and by natural ability, hard work and actual accomplishments worthily deserves this honor, and expressions of the warmest approval are heard on all sides. A brief sketch of his life and compositions may be of interest in this connection.

He was born in Edinburgh August 23, 1847, his father being a violinist. At ten he was sent to the house of the Stadt-Musiker Bartel, in Schwarzburg-Sondershausen. Here, during two years, he made such progress with the violin that he was admitted as second violinist in the Ducal Orchestra, where for three years he had daily experience in the regular work of the orchestra in operatic, concert and theatrical performances. After this excellent drill he came to London and entered the Royal Academy of Music, and did such efficient work that he won the Queen's scholarship the first year. After a thorough course of piano playing and harmony he went to his native town to follow the vocation of his father. He rapidly gained a reputation as a violinist, being an orchestral leader and playing in quartets with the leading soloists who came to Scotland, and also conducted several choral societies.

About this time he submitted some of his compositions to Von Bülow and Mr. August Manns, who both gave such encouragement that he relinquished the position he had won in the North and went to Florence, where he settled down for a period of study and composition. There he wrote "The Bride" for the Worcester Festival, "Jason" for the Bristol Festival, the opera "Colomba" for Drury Lane, and the oratorio "Rose of Sharon" for the Norwich Festival. The post of Principal of the Royal Academy of Music becoming vacant, he was nominated as one of the candidates and elected, and under his supervision this institution has reached a high standard of excellence. Referring again to his compositions, the following may also be named: "The Troubadour," "The Story of Sayd," "A Jubilee Ode," "The Dream of Jubal," incidental music to Ravenswood, "Marmion," "The Bride of Love," and orchestral pieces, "La Belle Dame Sans Merci," "Rapsodie Ecossaise," "Burns," and Concerto for Violin. Also "The New Covenant," "The Cottar's Saturday Night," "Veni Creator," "The Benedictus," "Highland Ballad," "Bethlehem."

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"Britannia Overture," nine pieces for the violin entitled "From the North," three songs, words by John Hay, "Two Angels," words by Whittier, and he is now engaged on a one-act opera. Dr. Mackenzie was the recipient of hundreds of letters and telegrams of congratulation from representative people in the musical, dramatic, scientific and art worlds. While grateful for the honor, he still pursues the even tenor of his way, and works assiduously many hours a day in performing conscientiously his many duties connected with the Academy, and the Philharmonic Society, both in his official and private capacity, and in all of these he is wielding a powerful influence for the good of art among us.

Vienna Letter.

JANUARY 4, 1895.

ISN'T it the most disgraceful thing you ever heard of? The Rubinstein celebration can't be given because it is impossible to obtain the orchestra any evening. I say "the orchestra" advisedly, for that is the sum and substance of the whole affair. In all Vienna, in the city which claims to lead in all matters musical, there is only one orchestra to be found, that of the Royal Opera House, and as that one is engaged nightly, save some six weeks during the summer, all save noon-day appearances are impossible. It was really quite funny. The hall was engaged, the date fixed, the program arranged and the soloists enlisted, when it occurred to those in charge to ask the orchestra if it be willing and able. It was considerate of them to invite it, even at the last moment, but somehow or other the organization did not sufficiently appreciate the attention. At any rate there was a hitch in the proceedings and the concert declared off, because "the orchestra" couldn't, or wouldn't assist (probably the former).

For the first time since 1846 Berlioz's "Romeo and Juliet" will be given in this city. Richter is to direct, and Van Dyck, who met with such immense success in this work in Paris, will appear in the leading rôle. Frau Bayer is on for "Juliet"! Is it because of the voice or purely for appearance's sake? Another Chinese puzzle!

Materna made her last appearance on the Vienna stage Sunday in the "Götterdämmerung," and I exclaimed "thank goodness!" to the disgust of some of the singer's many admirers. I suppose it does sound ungrateful, but there is no denying the fact that regret would have been greater had she retired into private life a little more previously, when the last impression need not have been one of faded, worn grandeur. I presume these artists feel fresh, and ambition consequently continues keen, and they cannot appreciate the fact that the fire of genius which they feel coursing through their veins has to all outward appearances burned itself out. I saw Materna making some Christmas purchases. She was gorgeous in furs and purple, and animated as a young kitten, and it occurred to me that the hymn "Tell me not in mournful numbers, life is but an empty dream" would aptly express her sentiments.

I wish we could bid a couple of male antiquities "Lebe wohl." The constancy of this public is a most striking and original thing. It is a characteristic of which one usually can't complain, and in a world of ingratitude it really should be spoken of with reverence and respect. Let a relic of by-gone days appear and the Viennese shut their eyes, ears and mouths. Wild horses could not drag from them the acknowledgment that anyone whom they once had marked with approval was suffering from the ravages of time. There has been a lull during the holidays in concert giving, and I gladly hied me on various occasions to the opera, hence all this stage gossip. "Cavalleria Rusticana" and "Bajazzo" were booked one evening. The natives seemed to quite fancy murder and heartache en gros, so I suppose any remark on my part would be superfluous. Januschofsky was an excellent "Santuzza," but Müller was depressing. He is one of the souvenirs to whom I alluded. If he will just continue a little while longer one will not be able to accuse him of even the sus-

picion of a voice. I think he quite misunderstood the character he was personating, too. Never have I seen Forster more charming.

She looked the sauciest and sweetest of coquettes, and "Santuzza's" jealousy seemed by no means groundless. So bewitching an offender would madden the mildest of women, and poor "Santuzza" was not one of them. "Bajazzo" was awfully amusing. Everyone was in the wildest of spirits and singularly hoarse, and they got all the fun out of it they possibly could. Even the donkey seemed shaky about the knees, for he could not maintain his equilibrium, and it took four men to keep him upright. He wiggled and wormed about in the funniest fashion. Schrödter jumped about in a breakneck fashion, and beat the drum right lustily, while Ritter and even the dignified Dippel were veritable clowns, and the sprightly Mark as "Columbine" became even more sprightly. The chorus was the most animated I have seen in a long time, and sang splendidly despite the slight huskiness which they, too, had allowed themselves. A presentation of "Fidelio" a few days later was one of the best performances I have seen in opera here.

Januschofsky appeared with immense success in the title rôle. It is her greatest work and left no room for criticism; it was an evening of unusual enjoyment and satisfaction. From beginning to end she gave her voice freely, and the exhaustion and fatigue which almost invariably attend "Fidelio" were conspicuous only by their absence. The part lies well for her register and the acting was superb. Januschofsky has certainly been well schooled, and it is only to be regretted that others are less happy in their efforts—Winkelmann, for instance. Instead of being a support he was a drag. He can't act a little bit and his voice is a pitiful wreck, but he is still the well beloved of the people. Ritter, as always, was highly artistic; his voice is beautiful, and he is in every respect so acceptable. Of Grengg I could say likewise. Weiglein is stiff and tiresome, while Schmitt hopped about considerably without in any way inconveniencing any one with too much tone volume. Fuchs directed immensely, and the third "Leonore" overture, which opened the program, was wildly applauded.

I attended part of a charming little matinée given by Mr. and Mrs. Louis Réé recently. This artistic couple are well known in the musical world through their two-piano work. The program included a group of songs, several violin numbers and numerous piano compositions. A symphonic sonata for two pianos made an effective opening number, and a group consisting of melody, intermezzo and caprice were most happily interpreted by the wife of the composer. Mrs. Réé plays most musically and has a charming touch and easy technic. I much regretted the necessity of leaving after hearing so little of what promised to be most entertaining. After a terrific rush I succeeded in reaching the Philharmonic concert in time to hear Rosenthal play the new Schütte concerto. It is a highly interesting work and was given in a masterly fashion. Rosenthal scored a big success. The interpretation was intensely musical and artistic and technically perfect. It was my first opportunity of hearing this artist and my wildest expectations were fulfilled. Everyone is anticipating his piano recital to be given in the near future.

LILLIAN APEL.

A Lachmund Pupil.—Miss Helen Robinson, a pupil of Mr. Lachmund, recently played some selections by Wagner-Liszt in the chapel at the Normal College, and was highly complimented by President Hunter, who said her playing was the best he had yet heard there.

A Manchester May Festival.—A May festival will be held at Manchester, N. H., this spring. The chorus will be directed by Henry G. Blaisdell, of Concord, and attempts will be made to secure prominent soloists for the occasion. The executive committee will consist of Rev. H. E. Cooke, Col. Arthur E. Clarke, Charles H. Fish, Walter W. Simmons, Frank P. Carpenter, William Hoyt and Harry B. Cilley.

Nelson Kneass' Grave.

ONE of the most remarkable poems ever written in America is "Ben Bolt." Its intrinsic merits are not, indeed, great, though there is a lilt in the measure, a gracious pathos in the sentiment and a serene simplicity in the handling which are effective and catching. Nobody would be less likely to claim any undue share of merit for the verses than their author, Dr. Thomas Dunn English, now of Newark, N. J., who, as the writer of a score of dramas and numerous essays in prose and verse, and the present representative of his district in Congress, is somewhat weary of having his numerous claims to public recognition overshadowed by a song which he tossed off to order and abandoned to its fate.

It was in 1843 that Nathaniel P. Willis applied to him for a sea song to appear in the "New Mirror," which he had just revived in New York. English failed to produce anything that pleased his own ear. Then he began on something else, nearly finished it, pitched on a piece of the unfinished sea song, and lo! the result was "Ben Bolt." The doctor had, indeed, builded better than he knew—so much better that he did not even affix his name to the work. It appeared in the "New Mirror" of September 25, 1843, with only the initials "T. D. E." to designate the authorship.

It proved instantly popular. It ran the rounds of the press in America. It crossed the Atlantic, and was copied and recopied in the English and colonial papers. Then, for a time, it died out of public remembrance.

In 1846 a young man named Nelson Kneass, a member of a family then, as now, distinguished in the legal annals of Philadelphia, applied to Charles Porter of the Pittsburgh Theatre for a position. He had acted in several barn-storming companies, but was temporarily stranded. Porter ascertained that Kneass had a well trained tenor voice and a nice musical taste. He told him that if he could compose a new song he would engage him for a drama he was just bringing out, entitled "The Battle of Buena Vista." Now it happened that Kneass had a friend, a hanger-on at the theatre, called Hunt. Hunt was an Englishman. In England he had come across the poem of "Ben Bolt," and had committed it to memory. He repeated the verses to Kneass and advised him to compose the music for them.

Kneass saw that the poem had musical possibilities. He adapted a German melody to the English words. He sang the song to great applause. He traveled with it all over the country. It was picked up by the minstrel troupes, went wherever the English language was spoken, was sung in London, and had all kinds of parodies and replies among the street ballads of that city.

Then, as in the case of other popular poems, claimants arose everywhere. A long controversy finally ended in establishing the rights of Thomas Dunn English to the words and of Nelson Kneass to the adapted music.

Meanwhile, a publisher named Peters, of Cincinnati, issued words and music in broadside form. It had an enormous sale. Peters, however, had made a change in the opening lines of the third stanza. Originally these read as follows:

And don't you remember the school, Ben Bolt,
With the master so cruel and grim;
And the shaded nook in the running brook
Where the children went to swim?

Peters seems to have thought the allusion to swimming was indelicate. At all events, he made the lines read:

And don't you remember the school, Ben Bolt,
With the master so kind and so true;
And the little nook by the clear running brook
Where we gathered the flowers as they grew.

Now, this alteration spoiled both the rhythm and the sense. For, as Dr. English pointed out, in the Philadelphia "Saturday Evening Post," which he was then editing, the schoolmasters of an earlier generation were cruel and grim and not kindly or true. Peters at once came out with an angry assertion that he had improved the poem. Eng-

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lish graciously waived this point and attacked him on the question of literary honesty:

"If any person stole my coat," he said, "cut off the tails and made it into a serviceable jacket, the claim for improvement thereby would not be counted a good defense in law." Thereupon Peters publicly threatened a libel suit, but his anger cooled down when eminent legal authorities assured him he had no case.

So, in various ways, the song of "Ben Bolt" kept itself before the public. It had become little more than a reminiscence, however, when three years ago Dr. English, to use his own words, "rode into Congress on the Democratic tidal wave." Though he made himself at once conspicuous as an uncompromising free trader, he found himself everywhere hailed as the author of "Ben Bolt," especially by his political opponents, who satisfied a semi-malicious humor by continually quoting to him at every argumentative outburst from his lips:

Oh, don't you remember sweet Alice, Ben Bolt,
Sweet Alice with hair so brown?

And just as the joke had begun to pall, "Mr. Du Maurier, a fellow whom I had never harmed"—these pathetic words are Dr. English's own—"comes and puts the poem into a book and brings it up again before the public."

So much for Dr. English, the author of the song. But what of Nelson Kneass, to whose music the popularity of the song is very largely indebted? In all the newspaper controversy that has recently been renewed over "Ben Bolt" his name has hardly been mentioned. The "Recorder" is glad to rectify this omission by making room for the following letter from A. McVey, a dry goods merchant, of Chillicothe, Mo., where Kneass breathed his last more than a quarter of a century ago:

To the Editor of the Recorder, New York City:

I enclose herewith a photo sketch of the grave of Nelson Kneass, composer of the song "Ben Bolt." He, as you know, died in this place.

This was in September, 1869. At that time Chillicothe was simply a "frontier town," a ragged, unsightly place, with a mixed population from every State in the Union. The sick and friendless had but little more attention than we would now bestow on a faithful St. Bernard dog. It was "every man for himself." In this kind of a community poor Kneass ended his life. His straggling little company landed in the town nearly penniless. They are remembered by a good many people now here, and remembered as an unusually creditable company, not only from a moral standpoint, but as professionals.

Among the members of the company were Kneass' wife and his stepdaughter, Annie Kneass, a widow of twenty-three, who had with her two small children. While I do not think the wife and daughter appreciated the character of the man they were parting with, there was no lack of affection and kind attention on their part. When all was over, a little handful of women belonging to Grace Episcopal Church, which has always been "the little church around the corner" in this place, gathered together and gave him a Christian burial.

Mrs. Kneass, with the remnants of her people, and a member or two added from here, played the company in this neighborhood, after being given a benefit by the citizens here, and gathered money enough to take her back East.

About twelve years afterward she visited the place, a member of another theatrical company, and while on this visit placed the headstone on Kneass' grave. This is a marble slab, 8x14 inches, on which is inscribed, "Nelson Kneass, author of 'Ben Bolt.'" It rests in a lot, 3x8 feet, in an unsightly and crowded part of the old cemetery. Greatly to the credit of theatrical people, the obscure little grave is not infrequently covered with flowers. Within the last year I have known a company go out in a body to decorate it.

We all know how far the claim to the authorship of "Ben Bolt" is correct, but if it had not been for Kneass who would ever have heard of the poem?

It is with a view to procuring a more fitting place for his body that I write you. There are many people who will say we have plenty of public men, even ex-Presidents, whose resting places are as much neglected. True, but name one whose memory is as dear to as many people of forty, fifty or sixty years ago. The recent publication of "Tribby" brings the old song afresh to thousands, and it seems to me there are hundreds among these and the admirers of the book who would be glad of an opportunity to contribute a mite to his memory.

I am a reader of "The Recorder" and I feel that if the matter was taken in hand by it the means could be raised in a very few days.

I have already arranged with our cemetery association for one of the handsomest and best located lots, 20x30, in our cemetery, which is one of the prettiest in the interior of the State. This the association will contribute, and I will add to any respectable contribution toward erecting a monument \$25. There is no scheme or speculation in this, but it is prompted not only by the memories of the days when "Ben Bolt" was almost a national song, but by the memory of the little scant, poverty stricken procession I saw carrying the composer's body to its present resting place.

Very respectfully, A. McVEY.—"Recorder."

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Miss Sanderson will relate these facts, and if you ask her from whom she inherited her vocal talent, she will declare that if she did have an ancestor that was musical, he or she must have dwelt such a long time ago that the talent could have descended to her through no other channel than that of transmigration.

"Oh, yes, I am a believer in that cult," Miss Sanderson answered. "Perhaps that may account for my possession of a voice, although the critics declare it to be such a wee, small voice that they quite fail to hear it."

"I will ask you about that later," replied the representative of THE MUSICAL COURIER. "First tell the readers how you came to embrace your art, if you please."

"Believe me when I tell you that I went abroad as a school girl, with the view of studying French and German, but without the remotest idea that I should ever sing."

"Then how did it come about—how came it that you took us all in?"

"I was persuaded by a lady who lived in Paris that I had a voice. I took lessons and then returned home. During my stay I assisted in amateur performances and finally the desire to go upon the stage possessed me. I appealed to my father, who declined to encourage me. He even protested. I returned to Paris in company with my mother and sisters and studied hard, hoping that my family might ultimately allow me to adopt the operatic stage as my profession. My father in the meantime died—but not until he had written my mother assuring her that I had his consent to appear in public. I then came to America and remained six weeks. On going back to Paris I took up my line of operatic studies, finally engaging Marchesi as my teacher.

"I made up my mind to try my success, and consequently went to the Continent and gave two performances at The Hague and one in Amsterdam. I essayed the rôle of 'Manon,' and fearful of the consequences, adopted the name of Ada Palmer. That was in 1889. The performances were such as to encourage me to go on with my studies. No, I did not create the rôle of 'Manon.' As you know, M. Massenet wrote the opera for Heilbron. Aside from her, I am the only woman who has ever sung the rôle of 'Manon Lescant.' I sang it 256 times in Europe, of which number 180 performances were given in Paris. I sang the part the 257th time the other night. As for my connection with the opera, a woman was wanted to interpret it, that was all, and my turn came six years after Heilbron."

"And right here let us take up that matter of the voice. What were you going to remark when I interrupted you?"

"First, let me explain that the Metropolitan Opera House is too large for 'Manon' or any other opéra comique. Mind you, opéra comique is not, as so many Americans understand it, opéra bouffe. Opéra comique is an opera with dialogue in it. Now! In 'Manon' my rôle was essentially a rôle of diction, of acting. The work is opéra comique. Again, the vocal opportunities fall to the tenor. If I had sung my part with a tremendous voice, I should have failed to interpret the rôle as the composer intended it should be sung."

"As further explanation I wish to say that Massenet assured me that he had sent all of the recitatives and that all of the artists would sing. I was very much surprised to find that the management here claimed no knowledge of the recitatives having been sent. Surely Massenet directed that they should be expressed, and I cannot understand why they failed to arrive. I think that I have given a sufficient explanation why I did not sing with a great

voice. If I had I should have failed to meet the lines laid down by the composer, whose 'Manon' is certainly a coquette, a peasant girl, vain and accused of having beauty. Oh! I am not fishing for compliments, monsieur. There is that in powders and paints and wigs and gowns that will make us all attractive. 'Manon,' as I said, is a coquette. She is on her way to a convent. You know the remainder of the plot of Abbé Prévost's famous tale.

"How absurd, then (just refrain, pray, from pursuing your duty in devouring that roast while I impress this fact upon your mind), how absurd I should have appeared if I had characterized 'Manon' as having a monstrous voice! How could she have? She was a peasant girl, unsophisticated, untrained. I hope I make myself clear."

"You sang the rôle after Massenet's instructions?"

"To the letter."

"Tell us of some other works that you like."

"Saint-Saëns' 'Phryne' and Massenet's 'Thais.' Both were written for me and I created the respective rôles. I am partial, also, to 'Romeo et Juliette' and 'Esclarmonde.' I sang the last named rôle 100 times in eight months, of which eighty-eight performances were given without interruption, my engagement compelling me to sing three times a week. Remain in America? Bless you, no! I only came out here for a breathing spell. I am entitled to a vacation of four months every year. I shall stop in this country until May. I am due in Paris in June, and have a year's engagement to fulfil there at the Grand Opéra. I do dread the sea voyage so! No, I go out and receive very little in Paris. I work very hard—I do, really! I live with my mother and sisters when in the French capital, and my home life is the same as that of any other respectable woman who dwells in the atmosphere of domesticity, and who has sisters and a mother whom she adores."

Paris Likes to Sing.

THE fact that Mrs. Kinen, an American lady who is well known in Paris society and who possesses remarkable talents as a vocalist, sang at the concert at the Conservatoire yesterday had the effect of drawing that function out of its semi-seclusion and somewhat classical severity and rendering it a highly successful society fête.

The "Gaulois" devotes considerable space to a description of the concert, which, it is said, is the first occasion on which a non-professional vocalist or musician has sung at these concerts. There was, says our contemporary mentioned above, a certain amount of speculation among professional artists as to how the experiment would succeed. The experiment has succeeded so well that Mrs. Kinen will sing again at the Conservatoire next Sunday.

The program consisted of Bach's celebrated mass in B minor. In addition to Mrs. Kinen the soloists included Mme. Leroux-Ribeyre and Miss Eustis, M. Warmbrodt, M. Gillet (cor Anglais), M. Nadaud (violin) and M. Teste (trumpet).

The attendance was very large. The President of the Republic had placed his loge at the disposal of the United States Ambassador, who was there with his family and several members of the Embassy.

In the loge of M. and Mme. Ambroise Thomas were the Comtesse d'Eu and Mme. de Serres. There were besides Baronne Adolphe de Rothschild, Mme. Lambert de Rothschild, Mme. Strauss, Mrs. Eustis, mother of the cantatrice; Mme. Melat, Mme. Henri Pereire, Mme. de Bonnières, Comtesse de Guerne, Mme. Porges, Mrs. Austin Lee, Mme. Sauter, MM. Henri de Segur, Xavier Charmes, M. and Mme. Marcel Trelate and others.

SOCIETY GOES IN FOR SINGING.

Apropos of this concert, the "Figaro" this morning publishes an interesting article about ladies in Paris society who have distinguished themselves as singers.

Our contemporary says that a few years ago it became evident that in Paris society there were a number of ladies who possessed vocal qualities equal to many of the finest professional singers. Two charitable ladies, Mes. De la Rochefoucauld and De Flavigny, had the idea of utilizing these buried talents for the benefit of the charities in which they were interested, and founded the famous Concert des Femmes du Monde.

The great "prima donna" was at first the Vicomtesse de Tredern, whose magnificent voice is now well known. Then there was Mme. Saly Stern, who, unhappily, is now



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dead. Comtesse de Guerne came to the front with her remarkable powers of vocalization. Other singers who delighted Paris at that time were Mme. de Wimpffen and Mme. Charneau. In the choruses were heard Mme. Pochet de Tinan, Duchesse de Maille, Mlle. Buffet and others.

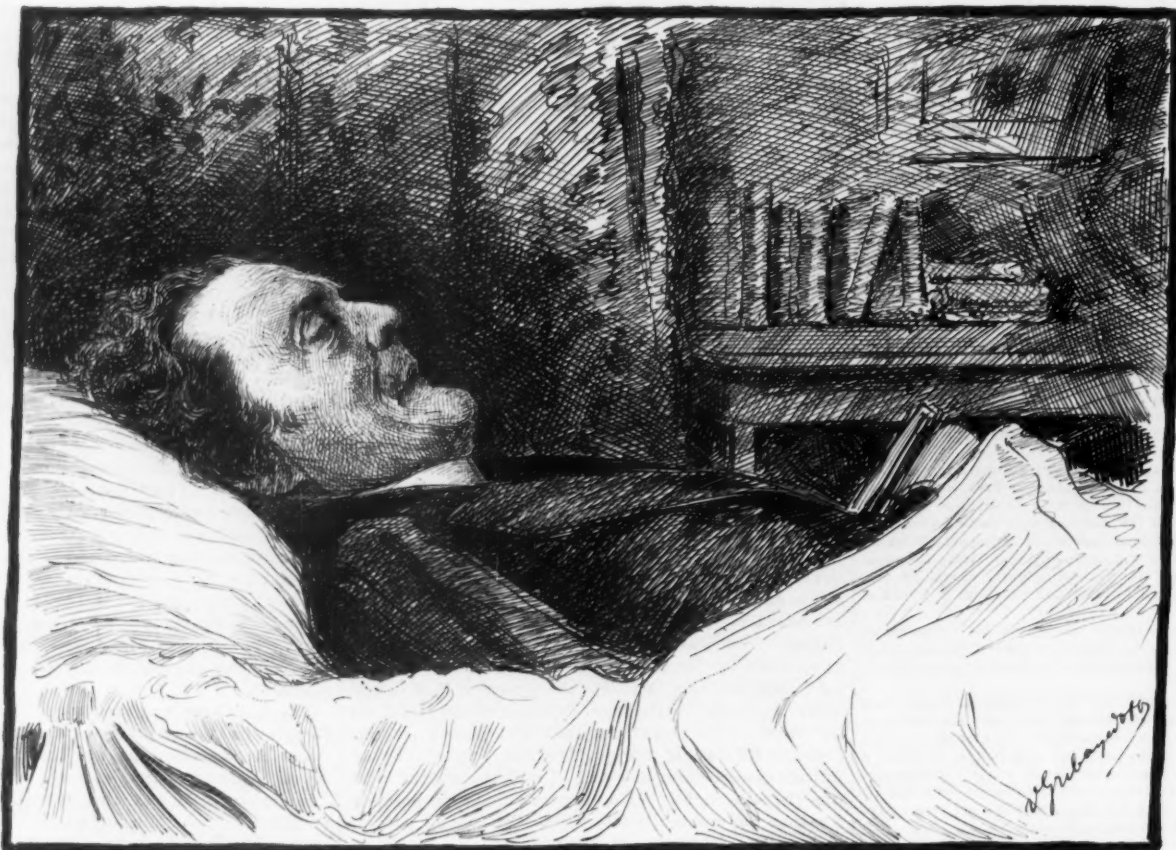
Once the fashion of singing in public for charities had been started quite a number of good voices were able to obtain a wider hearing than would have been possible under the old régime. Some of the more recent discoveries in the fashionable world of song are Mme. de Bernardaki, a young American lady, formerly Mrs. de Wolf Taylor, and now Mrs. Austin Lee, wife of the First Secretary of the British Embassy; Mme. Kindberg, wife of the agent de change, a regular attendee at the Opéra; Mme. Ganthereau, Mme. Desrousseaux de Medrano, somewhat diffident of her vocal powers, but none the less an excellent musician; Baronne de la Tombelle, skillful in every branch of art;

Rubinstein's Funeral.

WHATEVER occasional slights Anton Rubinstein may have experienced during his lifetime in Russia on account of his Israelitish origin, his sudden death last November seems to have created the most genuine of widespread regret among the cultivated circles of the empire. Not even Tschaikowsky's demise—and Tschaikowsky was essentially a natural genius, a Russian of the Russians—called forth greater demonstrations of sorrow than did the passing away of the author of "The Maccabees" and "The Demon."

The funeral ceremonies were of the most elaborate character. From early morn on the 28th of November the space within and around the Church of the Holy Trinity, in St. Petersburg, was thronged with an immense crowd anxious to obtain a last glimpse at the remains of the great

came in sight. At various points of the journey the procession halted and further litanies were intoned for the soul of the departed one. The most impressive of these ceremonies occurred on the Theatralnaya Ulitsa (Theatre street), opposite the Conservatory of Music, where the professors and pupils of that institution were awaiting the hearse with a handsome life sized bas relief of the deceased, encompassed by emblems of mourning. This was placed by the side of the coffin. After a short halt, during which the clergy present performed their office, the cortege proceeded on its journey, stopping a few moments at every church on its route, where the ceremonies were repeated. At the Alexander Nevsky Monastery adjoining the graveyard the entire force of monks were on hand to receive the body and escort it to the tomb. The day was far advanced when the pallbearers finally carried their beloved charge to its last resting place amid the beating of the rain,



THE DEAD RUBINSTEIN.

Mme. Guimet, wife of the well-known Orientalist; Mme. Andre, née Le Mire; Mmes. Santo-Suarez de Sincay, Trouard-Riolle, Comtesse de Bearn, Mme. Silva, née de Candamo; Mmes. de Chaumont-Quitry, De Janze, Brinquant, De Grandsagne and De la Mazelière.

There are also, says the "Figaro," a number of young unmarried ladies who show great musical and vocal talent, and among these may be mentioned Mlles. Espinasse, Marie Huet, Marguerite Dreyfus, Meunier, sister of Mme. Rose Caron; Mlles. Hamman, Spitzer, Weisveiller, Mayrargues, Hehrott and Coulon Nugues.—"Herald."

What Marie Engel Will Sing in London.

Miss Marie Engel, a former pupil of Mme. Murio Celli, of New York, has been engaged by Sir Augustus Harris for the season of Italian opera at Covent Garden, and will sing the following parts: "Filina," "Micaela," "Cherubino," "Zerlina," "Baucis," "Eurydice," "Zerlina" ("Fra Diavolo"), "Queen" ("Huguenots"), and perhaps "Marguerite" ("Faust"). As Sir Augustus Harris plans to give a short supplementary season of German opera, she will probably create "Gretel" in German in the opera of "Hänsel and Gretel," which will be much in the nature of a novelty, as the English version alone is known in London.

I Told You So.—It was to be expected! "Hänsel and Gretel," after the fairy tale by Grimm, is going to be played by children at the Vienna Carl Theatre.

composer, which lay in state on a richly decorated catafalque in the centre of the edifice. The musical part of the program was rendered by the chorus of the Imperial Opera House and the so-called Archangelski Chor, 200 voices in all. The services were conducted by Archimandrite Tikhon and other high dignitaries of the church, and among the notables present could be seen the Grand Duchesses Vera Constantinovna and Alexandra Josefovna, the Duke of Mecklenburg-Strelitz, and a host of musical celebrities, artists and functionaries of the court. The death watch around the catafalque was composed of two directors of the Imperial Russian Musical Society and four professors and eight pupils of the His Imperial Majesty's Conservatory of Music. The innumerable floral offerings were of the richest and bore the names of many great personalities of the empire, from the Czar Nicholas down.

At the conclusion of the services the coffin was closed and borne from the sacred edifice by the pallbearers, among them two sons of the late Duke of Mecklenburg-Schwerin, and placed together with the wreaths sent by the Imperial Court upon a hearse drawn by six coal black horses, elaborately caparisoned. The procession to the Alexander Nevsky Cemetery fell but little short, as to impressiveness and popular interest, of the funeral of the late Czar, which had occurred but a few days earlier. The entire route was lined with sympathetic citizens of every class, who reverently uncovered themselves as soon as the hearse

which had meantime begun falling in torrents, but, in spite of these circumstances and the growing darkness, not until numerous funeral dirges had been sung over the grave and several orations delivered by friends of the deceased, did the multitude commence to disperse, leaving behind all that remained of the greatest musical genius Russia has produced. V. GRIBAYÉDOFF.

Cosima Writes Verses.

—London, January 19.—Frau Cosima Wagner wrote five poems the other day in honor of her son's birthday, had them printed, and then hung them around the necks of her favorite dogs.

A Bayreuth editor, hoping to rescue them from oblivion, published them. Frau Wagner prosecuted him, and he was fined a sum equivalent to \$7.75.

Frau Wagner has recently raised a nice "legal point," and the coming months will see some interesting lawsuits. Before 1870 Wagner had a habit of selling the acting rights of his operas for a lump sum when he was short of money, and these rights, according to the law as it then stood, would extend till ten years after his death. The law was changed in 1870, and the period increased to twenty years, so that dead musicians' families might longer enjoy the profit of the composer's fame.

In the case of Wagner it was not the "heirs" but the "assigns" who profited. Frau Wagner proposes to find out whether managers who paid for ten can claim twenty years of freedom from royalty.

A Paradox in Music.

BY A HALF SAVANT.

MY individual was not, I frankly admit, what is termed "refined company." In earlier life he had been an industrious workman, but having chanced to fall in with certain rollicking students, he all at once began fancying himself an artist and drifted away from his own calling while only about sixteen. In the very mixed society frequenting the smaller studios, he caught up a jumble of philosophy savoring mightily of Proudhon. He knew, however, but little of right spelling, yet succeeded in learn-



Antoine Rubinstein
in Juliet 1841.

THE BOY RUBINSTEIN.

ing it somehow, as well as Latin, German, metaphysics, with a smattering too of natural science and history, educating himself rather uncouthly by bits and scraps and at top speed, between two newspapers articles, for writing had now become his hobby, and he wrote a good deal in the Socialist papers of the time toward the close of the Second Empire. The Commune would have found him prompt to take his seat by the side of his friend, the refractory Vallès, had he not been seriously laid up through a severe wound gotten at Champigny. Subsequently the pen was thrown aside and he took to the "retort," ending by developing into a "scientific" chemist. He had come into an inheritance of 1,800 francs a year, and this he found enough to live upon. My individual is quite a character. He starts preposterous theories wherefrom gleams of reason do flash out at intervals but merging into long-winded perorations. I made his acquaintance in my flush of youth at the "editor's office" of the little literary journal wherein, all timorously, my humble powers are put forth.

Never does my individual meet me without tackling me and striving to bring me round to Socialism. He succeeds but ill, however; a hearing I do lend him, and as happens in the case of many an advocate, that is quite enough for him. Those who know him have already made out this fact. As to the rest, I may add that he is as hirsute as any peasant hailing from the Danube and turning quite gray; he has ill fitting garments, has a bilious complexion and beard unkempt. The brown eyes, however, and furrowed forehead are very striking. He was beside himself the other day when he grasped me by the arm at the Odéon,

'Neath the round pillars of that vague abode,

as Sainte-Beuve expressed himself in his ill-tided days of involved verse. "Read this!" he blurted out, pointing to a newspaper heading, "From the Courts." Of course I read it. Particulars were given of an extraordinary claim brought against the director of the Opéra by an uncompromising dilettante who had hired a box to hear the "Favorite." They had given the "Favorite" in due course, but modified slightly to suit the requirements of the stage. Hence was pleaded "fraud" in the delivery of the merchandise, and said dilettante claimed "damages." "Good gracious!" I cried, "that is indeed an eccentric fellow! But what is there in this affair that should put you out so awfully?" "This! that Frenchmen are becoming stark mad!" he replied. I began to sniff one of those overwhelming outbursts, in the midst of which this "original" always flashed out two or three sentences which by their eloquence redeem all his rant; so I let myself be lugged off by him to the Luxembourg. He launched out, broke out, twisted a cigarette, lighted it; out went cigarette, match too; he flung both away and dusted the facing of my overcoat. In brief, here is the monologue of

something like it to which he gave utterance for my æsthetic edification:

"Yes!" he exclaimed, "all mad, stark mad, and through sheer idolatry! * * * You laugh, Sir Psychologist, but are you not conscious that the world is full of idolaters who have ousted the notion of God, and who adore a bevy of beings or 'objects' with a veritable worship of 'latria,' as the mystics term it? Look at this strange claimant who gets wroth just because they do not venerate his Donizetti as a god! Is this a rare exception? Oh, dear, no! It is a sign of the prevalent melomania. The majority incarnate their god other-where—in Wagner or Bach. But it comes to about the same, since idolatry it is in supreme degree, accompanied too with appropriate ceremonies. Idolatry and such ceremonial are gaining the upper hand day by day. On the Sunday, these folks no longer go to mass; they betake them to a 'concert'! In the evening, under pretext of offering you a cup of tea, what devices do said idolaters not resort to? They allure you to a 'concert'! As for conversation and that delightful bent our fathers had of taking ideas at the bound and disporting with them to the heart's content, what remains of it all to us? Never a scrap! Violins, pianos, violoncellos, violas have expelled 'wit,' as though profane and irreverent, and in its place and stead there reigns, triumphs, and struts abroad music, the sacro-sanct, the heavenly, the supernatural!"

"Which is equivalent to saying that you are of the opinion held by Gautier? that music, so far as you are concerned, is only noise that costs more than other noises. You are lacking in a sense, my good fellow; that's the sum total of it!"

My individual gazed at me with softened glance. "I am lacking in a sense? * * * Ah! it is precisely because I love music truly, but like a man and not as a mere pedant, that I am speaking to you as I do, and that I grow wroth against the prevailing affectation of being in love with it. Just as I stand and am in your eyes, there are airs that I never hear without being all a-thrill." And he hummed a few notes in the harshest possible voice. "That, for instance! It is the opening of a mazurka of Chopin's. I sing out of tune, eh?" he added, noticing a smile on my part. "What matters it, if I hear myself in tune? But that air, I have understood it, because I have lived it. It was under most romantic circumstances. You were too young to have known anything about it," he added, counting up on his fingers: four, five—aye, five years before the war. That's not a matter of to-day, eh? Well then, the landscape painter Louis V—had as his beloved a Russian, the most singular being I have ever come across; perfectly brought up, but thoroughly cracked, and consumptive to the very marrow of her bones, which were so thin, so thin as to lead to the impression that one might snap them under the slightest pressure. We were wont to visit them on Saturdays.

On one of those evenings there was bright moonlight, just as in the romantic ballads. We one and all felt an indescribable something of the poetic flitting about in a corner of the brain. Well, the Russian sat her down at the piano and played an air—that air, quite softly, slowly. She thrilled us even to the very end of the notes. That music completed her being, even as my hand completes my arm. That sustained vibrating, a wild dash toward happiness unattainable, the toning down of a languishing desire, conscious beforehand of being fated never to find fruition, the longing for home, with a sense of self-surrender—all this she put into her play. She closed the instrument then; there was a deep silence, and we took our departure. * * * That is how I like music!"

"One cannot, however, hire by the hour, as one wants a cab, consumptive women, to play for one Chopin."

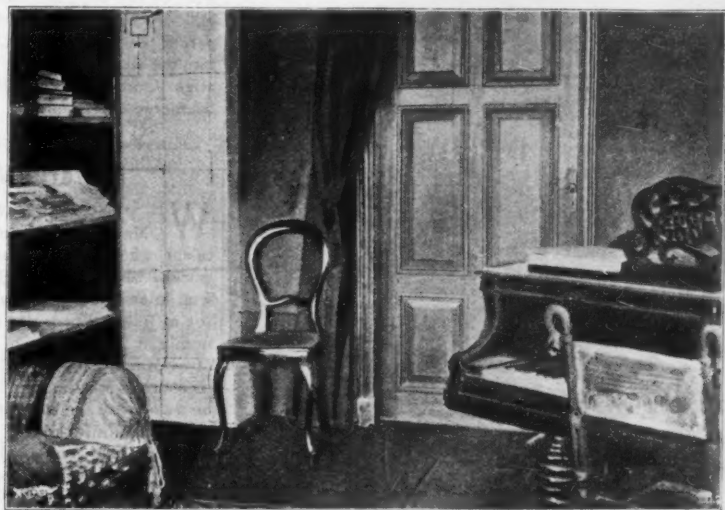
"No; but not a soul will ever persuade me that one affords admittance to sensations of the kind at any given hour, just as one might fix an appointment with a lawyer. At ten minutes past 9 you will be tender and sad; at 10 o'clock in the heroic mood and joyous. Word of honor, your concert programs would deserve to be drawn up after such a style. You will never scrape out of this dilemma. Either you will not comprehend Chopin at ten minutes past 9, or you will not comprehend Bach at 10 o'clock, unless you are a professor of harmony and a past master in counterpoint. Yet in respect of how many of you melomaniacs can this be predicated? I cling then in all good faith to my rôle of ignoramus and simple listener, and I maintain that you ought—understand me, ought—not to find any

kind of pleasure in any of your concerts that range from Mozart to Rossini, and from Verdi to Beethoven. What is your artist, after all? An individual who has lived a certain life, experienced such and such emotions, and who reveals all this to you. There is really no art in the case, but merely feeling, somewhat humanized. This holds good equally in regard to music as to poetry, painting and sculpture. To apprehend a work of art is tantamount to laying hold on an emotion within the sense—a spiritualist would say: the soul. All that is over and above pertains to the profession; in other words, to a special class to whom I lift my hat, but as regards said profession will you tell me once for all how many of them have mastered it?

"Yet these folks deprive themselves of the pleasure within reach in order to run after what they would possess were they only the technicians they assume to be, but are not. The Italian masters you disdain, as I am aware, in your capacity of passionate lover of learned music, but have you ever dwelt in the South? I retain there, in a cell of memory, a dainty café of Toulon on the pretty quay set out with little tents. It was one evening—there again, my imagination resembles the 'Marvel of Peru,' it expands in the moonlight. A slight sea breeze was a-blowing. We were indulging in ices; a group of mandolin players drew near and began playing some Neapolitan airs. The easy and fine flow of melody ravished us all. But why so? Because it befitted the exquisite and restful feeling which the Southern atmosphere, the lucent sky and the soft breeze procured to the body. It was like a piece of Italy, that corner of Provence. Go and venture upon playing those airs in the North; why, just as well might you think of planting orange trees there!"

And the unrelenting sophist held on in such mood for a good hour long. He had been on his travels; held forth anent his visit, before the war, to Munich, and told how he had heard Luther's hymn chaunted in full chorus by a whole tableful of students—"true sons of the mist." "It is mist sung, that hymn, with all it contains of deep and involved, grave and introspective; an existence passed amid chilling fog without any joyous sunshine, without the flow voluptuously vivid which the blood in our veins takes under the Provençal sky. What is it that I am driving at? Well, this: That music is all that to the uninitiated, or else it is nought. It is just like any other language, but it must be translated. Well, you will never convince me that such translation gets extemporized straight off, without an ace of preparation, in the corner of a drawing-room by a parcel of individuals in evening dress, or at a concert, under conditions less favorable still. But there, there! Fashion lays down the law; folks understand not a jot about the matter, but they do indulge in adoration all the more blindly. Idolatry, I tell you, rank idolatry!"

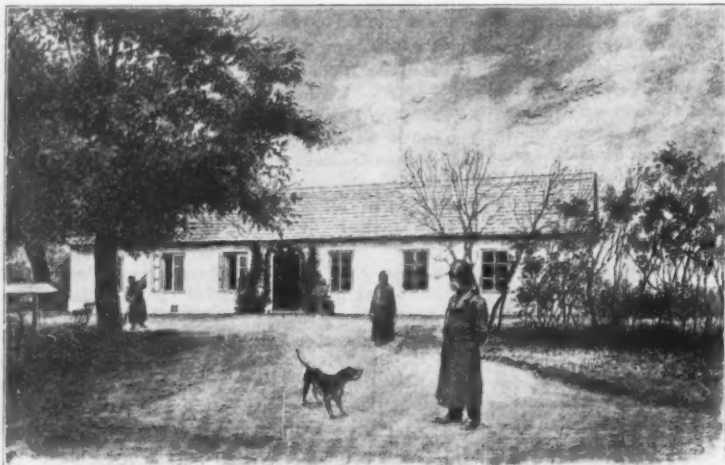
"Have you wound up?" I asked, and on his giving a



RUBINSTEIN'S ATELIER AT PETERHOF.

nod in the affirmative, I added: "You do not know a note of music, as indeed what you have just uttered goes far to prove just that and nothing more. Quite apart from that feeling, merely humanized, as you have expressed it, a succession of chords is, in itself, beautiful just as a combination of colors is beautiful when adjusted side by side. Why will you have it that a simple amateur by mere habit of listening to the great masters may not, even without his knowing counterpoint, arrive at grasping that beauty which, so far as you are concerned, is not apprehended. In your case music is as a glass of liqueur, which you relish or otherwise, according to the hour of the day, the state of your stomach, or what you have eaten for dinner. This it is precisely which differentiates you from the artist." "May be so!" "But as you are the determined upholder of your own ignorance, you will never change!" "Very likely!" At this word, quite distraught, while humming

his mazurka, he squeezed my hand, took leave and stalked off with rapid strides. His paradox had diverted me, and upon reflection it struck me that albeit the conclusion he had arrived at savored of exaggeration, it did possess outspokenness, and that the analysis of his sensations might prove of interest. Accordingly on getting home I jotted down, the best I could, those outpourings of his, as regards which some readers mayhap will recognize, yet without openly confessing thereto, that they do express,



CHOPIN'S BIRTHPLACE.

peradventure, what they themselves have vaguely thought. For all slips committed in this note taking pray accord due indulgence!—"Notes d'Esthétique" de Paul Bourget, by R. Jenery-Shee.

The Chopin Monument.

THE Russian press has devoted considerable attention to the recent unveiling of a monument to Frederic François Chopin, the great Polish composer, at the latter's birthplace, Jeliasovaya-Volia, forty versts from Warsaw. Although the sum required for the purpose



HE KNEW CHOPIN.

was raised mainly in Poland, the idea of thus honoring the composer's memory originated entirely with the well-known Russian piano virtuoso, Milia Alexeivitch Balakirreff. It was while traveling on a vacation four years ago that this gentleman stumbled across the small country town where Chopin first saw the light of day. He found the family homestead, a shed-like one-storied building, practically in-

tact, although it had passed into the hands of strangers. Balakirreff's first thought was to take measures for converting it into a sort of Chopin museum, or, in other words, to fill it with relics, as has been done with the homesteads of Mozart and Beethoven, but the leading musical society of Warsaw, to whom the proposition was submitted, decided against the same, and instead opened a public subscription for the erection of a Chopin monument. The necessary amount, 3,500 rubles, was raised without much difficulty, and a handsome bronze obelisk, bearing on its base a bas-relievo portrait of the composer, was erected last fall at the entrance of the public garden of Jeliasovaya-Volia.

The unveiling of the statue on October 14 was a most impressive affair. The whole musical world of Warsaw turned out in force to honor the national composer's memory, and it is needless to say that Balakirreff was one of the number. A curious feature of the ceremony was the bringing forth from the homestead of Chopin's piano. The instrument was placed with religious care beneath the stately Norway fir, his favorite resting place, and then, while the vast throng stood motionless around with uncovered heads, three of the leading artists reverently awoke from its long silent keys the echoes of melodies to which it had given birth. As the last lingering notes died away, a little, wizened old man in the garb of a peasant, who seemed to occupy a prominent place among the notables present, was seen to burst into tears, as if overcome with recollections of a happier past. This was Peter Krjesiak, eighty-three years of age, the comrade and friend of Chopin's youth. The aged peasant's family had settled at Jeliasovaya-Volia, at the elder Chopin's desire, and the younger's companionship with Krjesiak was the sequence. During his entire career the composer never lost sight of the friend of his boyhood days, and his benefactions to him were unnumbered.

The unveiling ceremonies consisted, in addition to the above mentioned feature, of vocal exercises, a benediction by the Catholic clergy, and an address by Sigismund Noskovsky, president of the Warsaw Philharmonic Society, who, by the way, had also composed a cantata for the occasion. This speech has aroused some criticism on the part of the Russian press, for the reason that it did not contain the slightest allusion to Balakirreff, without whose initiative efforts, after all, the monument would never have been erected.

V. GRIBAYDOFF.

Marie Von Hammer.

WE present this week an excellent portrait of Marie Von Hammer, a young pianist of musical talent, who has lately made her appearance in the musical world. She is the daughter of the late Albert H. Wood, well known as a pianist and composer. He was the grandson of Jethro Wood, the inventor, and also came from the family of Townsends, of Albany. His sister was the wife of ex-Mayor Edson. All who remember him will take pleasure in recalling his interpretation of Chopin, of which he was one of the earliest exponents in this country, and also his beautiful touch.

He was long connected with the house of Steinway. His daughter, Marie, has largely inherited her father's gifts, especially for composing, and has already contributed to the best class of music compositions, evincing artistic ability; many of her songs, such as "A Fair Good Morn," "Good Night," "Gondellied," and "Wiegenlied," have been sung by famous artists, both here and in London. As a pianist she is especially notable for her artistic phrasing and the magnetism of her touch, which is rare among young musicians. She also possesses the advantage of great personal attractiveness. She has not as yet been heard in public, but has appeared several times at large musicales given by people prominent in society with great success. With so much in her favor she will doubtless have a brilliant future and will prove a decided acquisition to the concert stage.

Miss von Hammer's recent appearance called for much praise. The New York "Recorder" speaks of the entertainment given by the Brooklyn Women's Club, as follows:

The entertainment was opened by Miss Marie von Hammer, a noted musician of New York, who rendered a ballade by Chopin in a thoroughly delightful manner. A number of well-known society girls acted as ushers. Among these were Miss Helen Post, Miss de la Messe, Miss Bessie Jones, Miss Mabel Dickerson and Miss Florence Guertin.

The Brooklyn "Eagle" mentions the same entertainment as follows:

On this occasion Miss Von Hammer, a superior musician, will add to the other attractions piano performances, which will doubtless be enjoyed. Miss Von Hammer played several of her own compositions for Paderewski, who complimented her highly, and patting her on the shoulder said: "Brava," and pronounced her a musical genius. Many songs of hers are sung by the best artists.

Nikisch for London.

NEGOTIATIONS which have been for a long time in progress to secure the engagement for this country of Mr. Arthur Nikisch, have been brought to a successful issue, and the famous conductor has just arranged with Mr. Daniel Mayer to direct a series of four orchestral concerts at Queen's Hall on Saturday afternoon in June and early July. By reputation Mr. Nikisch will be known to most musical readers. Born October 12, 1855, at Szent-Miklos, in Hungary, he was a student at the Vienna Conservatory, under Dessoff for composition, and Hellmesberger for violin playing, carrying off in 1874 the first prize for a string sextet. For four years he was a violinist in the Imperial orchestra of Vienna, but in 1878, when only twenty-three, he was chosen by Angelo Neumann (who, by the way, first introduced "Der Ring des Nibelungen" to London) as conductor of the Leipzig Stadttheater, in association with Herr Sucher and Herr Seidl.

At Leipzig he won a great reputation, which he materially increased when, in 1880, he was appointed conductor of the Boston Symphony Orchestra, which he brought to its present pitch of perfection. An eloquent essay on his style, and an analytical comparison with that of Theodore Thomas, Seidl, and Von Bülow, will be found in the "Musical Season," written by the eminent American critic, Mr. Krehbiel, and published by Messrs. Novello in 1890. On his return to Europe two years ago Mr. Nikisch became conductor and director of the opera at Buda-Pesth, where he has devoted special attention to Slavonic music, and was mainly responsible for the successful revival of the



THE CHOPIN MONUMENT.

operas of Smetana and other national musicians. Mr. Nikisch's celebrity is great not only in the classics and the works of Wagner, but also in the music of Slavonic composers, and as he will, of course, have a free hand, his London programs promise to be of exceptional interest.—London "Daily News."

Gotha.—Tinel's "Franziskus," under Professor Tietz, and the vocal soloists Dorothea Schmidt, of Frankfurt on the Main; Emil Pinks and Ernst Hungar, both of Leipzig, was given very successfully at Gotha.

Nuremberg.—Massenet's "Navarraise" achieved a great success at its first representation in Germany, which occurred at Nuremberg. Director Reck and the musical director Prill were called repeatedly before the footlights.

Antwerp.—The opera at Antwerp is expected to break up. That is, the opera company from Ghent had taken the house to give representations, which were, however, so poor that they occasioned nightly outbreaks of dissatisfaction among the audience. At the recent performance of "The Daughter of the Regiment" the row took such dimensions that the police had to order the curtain down.

Music in the Salon.

MISS DE FOREST and Miss Callender must be credited with having given the most pretentious musicale of the season at their apartment, 7 East Seventy-second street, Thursday night, January 17. Hundreds of invitations were sent out, and to notice the guests individually would involve the necessity of copying liberally from the list of Patriarch and Charity ball patrons and patronesses. This is the third season of the series of musicales given by Miss De Forest and Miss Callender, and on no occasion have the preparations been conducted on a more elaborate scale. One of the features of the evening was the introduction of Mrs. Tyler Dutton, soprano; M. Pol Plançon, basso, assisted and Mr. Victor Harris, whose popularity as a promoter of salon musicales is so well founded, was the accompanist. Mr. Anton Seidl led the orchestra. The program in detail:

Overture, "Midsummer Night's Dream".....Mendelssohn
Aria, from "Don Carlos".....Verdi
M. Plançon.

For string orchestra—

"Träumerei".....Schumann
Slow Waltz.....Volkmann
Pizzicato Ostinato (from fourth symphony).....Tchaikowsky
"Elsa's Dream," from "Lohengrin".....Wagner
Mrs. Dutton.

First Hungarian Rhapsody.....Liszt
"Aria de Tambour Major" ("Le Caid").....A. Thomas
M. Plançon.

"Siegfried Idyll".....Wagner
Prelude and finale, "Tristan and Isolde".....

Miss De Forest and Miss Callender will give three additional musicales this season—January 31 and February 14—with the Damrosch Symphony Orchestra, and February 28 with the Seidl Orchestra. Upon each occasion vocal talent will be engaged, and the names of the artists and the arrangement of the program will receive attention in THE MUSICAL COURIER under the title "Music in the Salon."

Mrs. Gen. Daniel Butterfield, 616 Fifth avenue, gave a most interesting musical afternoon, 4 to 7, Wednesday, on which occasion Miss Helen Bach, Mr. Gordon and Mr. Bradley aided in entertaining the guests with music. The visitors included Sir Roderick Cameron, Mrs. William S. Livingston, the Misses Noyes, Miss Noël, Mr. and Mrs. Robert Roosevelt and Miss Fortescue, Mr. and Mrs. Russell Sage, the Rev. Hugh Flattery, the Rev. C. W. de Lyon Nichols, Mrs. Oakley and Mrs. Lindley Hoffman Chapin. Mrs. Butterfield's final January musical "at home" will be given next Wednesday, the 30th inst.

Trilby is come to town. More correctly speaking, New York has a Trilby. She is found in almost precise duplicate in the person of Miss Mila Richmond, and her voice gives great promise. She is a pupil of Mrs. Bella Thomas-Nichols, who will soon afford her the opportunity to try her vocal power at a musicale that is to be given at an early date in her West Thirty-ninth street apartment. In feature, stature and voice Miss Richmond is as close a copy of the girl who posed "for the altogether" as one's mind might fancy after reading a description of Trilby. Miss Richmond's voice will one day assert itself in the music world. Any person who has heard Mrs. Thomas-Nichols sing that famous laughing song in her exquisite style will readily understand what an excellent example Miss Richmond has to follow.

Miss Nora Maynard Green will give another of her Saturday studio musicales about the middle of February, when the program will be interpreted by her pupils. Miss Grace Tuttle, who through sudden indisposition was obliged to remain out of the program January 5, will sing, and in addition those who participate will include Mrs. G. A. Smith, Miss Carlotta Cowing, daughter of Judge Cowing, Mrs. Arthur Dyett, Mrs. Charles Adams Coombs, Mrs. George W. Morrison and Mrs. William Alexander Burrows.

Apocryph of these musicales and the singing of many well-known New York society women, married and single, at these and various other salon concerts, in a great number of instances they evince decided advanced talent, and although amateurs in name, they are not amateurs in work. It all resolves itself into a double question. Is America becoming each year more and more a musical nation (or a nation of musicians) by reason of climatic influences that lend themselves to voice development, or are the women and men becoming more ambitious, therefore better students? One need not drop the query at music, for the same rule may apply to the advancement in the other arts—poetry, sculpture, painting.

Mrs. Collis, of 1055 Fifth avenue, will give the last of her Fridays this week, the 25th. She began her Friday afternoon musicales in December, and they have been very successful. One always is sure of hearing some excellent music at Mrs. Collis' house. She is an entertaining hostess and possesses the ability to get together clever musical artists, literary folk and agreeable guests, although the affairs are quite informal.

Mrs. Arthur Dyett, 184 West Seventy-first street, gives her first "at home" to-morrow, Thursday. The second and third functions will be given Thursdays, February 14 and 28, respectively, and on each of these dates Mrs. Dyett

will add to the delight of her guests by providing entertaining programs. Those many friends who have heard her sing are aware that she is a host in herself. Besides, her punch is celebrated.

Mrs. Jungen, wife of Lieut. Carl Jungen, of the U. S. Navy Ship Constellation, now lying in harbor at Newport, R. I., is the distinguished guest of Mrs. Bella Thomas-Nichols, in the Mystic, West Thirty-ninth street. Mrs. Jungen, while at Newport last summer, was the guest of Mrs. Schuyler Hamilton and sang at her musicales. On one occasion, that of the Colonial tea, Mrs. Jungen sang from manuscript the anthem written by Professor Schmeltz. By way of explanation let it be said that this composition is one of five written by the request of the New York Chapter of the Daughters of the Revolution, of which society Mrs. Hamilton is president. A prize was offered for the composition that might be deemed the most suitably adapted for the purpose of a national hymn, and upon this point Congress is to decide in February. Of the five manuscripts submitted, in Mrs. Jungen's judgment the anthem written by Professor Schmeltz gives great promise.

The musical people of New York were numerically represented Thursday night at the Brunswick, on the occasion of the first of the series of three subscription dances arranged by Mrs. Stanford White, Mrs. Lawrence Hutton, Mrs. T. L. Hanson, Mrs. C. C. Buell, Mrs. J. A. Mitchell and Mrs. H. W. Poor. These ladies, who are well-known patronesses of music, made the function exquisitely interesting.

Mrs. Arthur T. Hills, 129 West Eighty-first street, who gives such delightfully attractive "at homes," has sent out cards for musical afternoons, 4 until 7, every Thursday during the season.

The salon patrons of this city will soon have the pleasure of listening to a new baritone, Mr. William Keith. He is now on the Continent, where he has been studying a considerable time, and recently sang with great success in the salons of Dresden, Paris and London. He will return to New York within a fortnight, as he is booked to sail February 1. Mr. Keith is a Californian. He is a handsome fellow and has fulfilled the anticipation of the critics of the Coast by winning encomiums abroad. He will make his debut at one of the smart salon musicales, probably soon after his arrival. Mr. Keith is the brother of Miss Eliza Keith, an author residing in San Francisco.

Mrs. Antonia H. Sawyer gives a musicale at her home, 218 West Forty-fourth street, this (Wednesday) afternoon, 4 to 6, in honor of Mrs. Caler Chase, of Beacon street, Boston. In addition to the musical numbers that the hostess will sing, there will be contributions to the program by Miss Hilke, Mr. Davott, Mr. Dempsey and Mrs. William Hunter Browne. The list of invited persons includes many prominent in society, letters and the arts.

Mrs. Pemberton-Hincks sang last week for the Countess de Brazze (née Slocum, of New Orleans) at the house of Mrs. de Navarro. Sunday night she sang at the residence of Mrs. Pio Echeverria, in Madison avenue. Monday night, January 28, Mrs. Pemberton-Hincks will sing at the residence of Senator and Mrs. Brice, in Washington, D. C. She is engaged for the series of the musicales, four or five, that will be given at that house.

Mrs. William C. Schermerhorn, 49 West Twenty-third street, announces a series of four musicales to be given during the season. The initial musicale will be held early in February. The program will include professional contributions, vocal and instrumental.

The Simonson-Manen Concert.

AN orchestral concert which served to introduce two talented children to New York was given Tuesday evening of last week at Carnegie Hall. Mr. Walter Damrosch and his Symphony Orchestra participated. The program was this:

Prelude to "Hänsel and Gretel".....Humperdinck
Symphony Orchestra.
Aria, "Cosi fan tutti," with orchestra.....Mozart
Miss Marie Barnard.
Concerto in C minor, for piano, with orchestra.....Beethoven
Cadenza by Moscheles.
Frieda Simonson.
"Song of the Rhine Maidens," from "Die Götterdämmerung".....Wagner
Symphony Orchestra.
Spanish Symphony, for violin, with orchestra.....Lalo
Juanito Manen.
"From O'er the Sea".....Arthur Foote
"Love Me if I Live".....Miss Marie Barnard.
"Wohin".....Schubert-Liszt
Fantasie, Impromptu.....Chopin
Frieda Simonson.
Ballet music, from "Boabdil".....Moszkowski
Symphony Orchestra.

Frieda Simonson proved herself to be an artist en miniature. She has the nervous and muscular organization of a born pianist, her touch is true and musical and her tone surprisingly full for a child. She has a fluent technic and an excellent memory. Her attack was sure and her conception good for such a mite of a girl. The first movement of the concerto was read with exceeding boldness; the largo was immature and the rondo was smoothly played.

In the group of solos she was at her best, her mechanical ability being shown to the best advantage. The C sharp impromptu was neatly played and she gave for an encore a number by Moszkowski in most brilliant style. She won her audience from the start.

Juanito Manen is a most promising lad. The fantastic and highly colored Lalo concerto was evidently beyond his powers, but he made an heroic effort, and really played remarkably well. The scherzando was the most successfully played movement. Manen's tone is good, his technic well advanced for his years, his left hand supple, but his bowing often stiff and angular. His intonation, too, was not what it should have been, but he was hampered by a mediocre instrument, which accounts for the occasional harshness and impurity of his tone. He played Bach for encore in a very courageous fashion, but with too much rubato. He is a sturdy, handsome boy, with the courage of his musical convictions, and he will make a stir some day. Miss Barnard sang agreeably, and Mr. Damrosch and his band were in good form.

Moscow.—The new Conservatory of Moscow is nearly finished. Its construction will cost about 3,000,000. The vestibule will contain the statues of Rubinstein and Tchaikowsky.

Vienna.—On January 6 Berlioz' Symphony "Romeo and Juliet," was given under the direction of Hans Richter for the benefit of the pension fund of the court opera. The performance is remarkable for the fact that the work had not been given there in its entirety since 1846.

Dantzic.—The Dantzic "Gesangverein" gave an excellent interpretation of Tinel's "Franziskus" under the direction of Georg Schumann. The soli were in the hands of Paul Kalisch, Selbach and Fräulein Küster.

Mayence.—The sixth symphony concerto, at Mayence, presented Spohr's double symphony for two orchestras "Irisches und Göttliches," as a novelty. It is in three parts; entitled, respectively, "Kinderwelt," "Zeit der Leidenschaften" and "Endlicher Sieg des Göttlichen."

Munich.—At Munich, Hofkapellmeister Fischer made an experiment which resulted in unexpected success. He had arranged a Wagner evening for the piano, playing for two hours excerpts from "Tristan," "Rheingold," "Siegfried's Tod," "Meistersinger," "Siegfried," "Feuerzauber."

Breslau.—One of Massenet's early compositions, "Herodias," had much success in Breslau, especially on account of its splendid stage appointments. Much credit is given Stage Manager Habelmann and Director of the Orchestra Weintraub.

A Newly Discovered Oratorio.—An unfinished oratorio, or rather an oratorio in its beginning, by Jos. Haydn, has been published. Haydn began this composition just 100 years ago, during his second sojourn in England, between 1794 and '95. The Earl of Abington asked him to write an oratorio, recommending him Nedham's English translation of the Latin "Mare clausum," by Seldon, for the text. Although Haydn had not written an oratorio since the completion of his "Ritorno di Tobia," in 1774, he undertook the work at once. But after completing two numbers—an aria for bass and a chorus for four voices, with accompaniment of orchestra—he laid the work aside. It is now for the first time that these (the manuscript is in the British Museum) will be made public.

Munich.—Rich. Strauss' music drama "Guntram" has been accepted by the Munich opera and will very likely have its first representation soon. The opera was brought out in Weimar last May. "Ingwalde," by Schilling, will also be given in Munich.

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NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

HANDEL'S "Messiah," which had never been performed in South America, had its first hearing with an orchestra of fifty players this winter. The work was given at Teatro de la Opera by the local Choral Union, which numbers 300. The conductor of this society is an Argentine gentleman with the English name Nicholson. The solo parts were in the hands of local talent. The foreign colony was much interested in the event, and special trains were run from the suburbs, so that the theatre, holding 2,900 persons, was sold out in an hour and a half after the opening of the box office. The performance was repeated several days later for charitable purposes.

WE acknowledge the receipt of the "Musician's Leisure Hour," an amusing volume of clippings and curious odds and ends, "facts and fancies of interest to the music lover," arranged by J. H. Rosewald, of San Francisco. It is published by Charles Wells Moulton, of Buffalo. "The Musician's Year Book" for 1895 has just appeared. It is compiled by Margaret Remtzel, and is a neat little volume published by E. P. Dutton & Co., New York. The book contains appropriate musical quotations for every day in the year, with the birth dates of famous musicians. It is handy as a reference.

ARTHUR E. GRIMSHAW, of Leeds, says Mr. Finck, has some grievances against the orchestra which he vents in the London "Musical Times." He says the trombones are usually too loud, although that is rarely their own fault; it is fatiguing to play mezza voce all the time. He suggests that the trombone players should be placed behind a screen of thick cloth, just low enough to enable them to see the conductor. The same disposition should, he thinks, be made of the kettledrums, whose occasional athletic

feats may amuse the gallery boys, but are terribly distracting to real music lovers. Here is Mr. Grimshaw's vision of the concert of the future:

"The concert orchestra of the twentieth century will be completely hidden from the view of the audience; the chorus also, when there is one. The conductor shall not be seen, neither shall the tenor and bass soloists. Yea, even the soprano and contralto ditto shall be invisible to mortal eye! All will be hidden by a large curtain, which will reach from ceiling to floor and from wall to wall. And, lo! the musician will no longer be distracted by the spectacle of scraping fiddlers and thumping drummers; and in time the people will learn how to listen to music; some will have revealed to them something of the magic which Bayreuth pilgrims tell of—a strange spell which seizes them when the lights go quietly low and beautiful sounds creep into life out of space."

WE are asked what is requisite for admission to the Paris Conservatoire. We believe that M. Emil Rety, care of the institution itself, will furnish all necessary information. From personal experience, however, the writer remembers that one must not be over eighteen, must have a knowledge of French, and if applying for the instrumental classes must have the groundwork of a good technic, and be the possessor of marked musical talent. A good natural voice and a musical temperament will insure an admission to the examination classes of the vocal department. But the tests are severe, and it is difficult for a foreigner to procure admission within the sacred precincts of the venerable institution. To be frank, we do not see why an American student of music wishes to go to Paris or Vienna or Leipsic or Berlin, unless technically well equipped. Technic can be taught in America quite as well as in Europe. Several years spent on the Continent after a thorough course of technics will prove very valuable; but to go to Europe to study the piano, the violin, the cello or singing—why, that is unnecessary in the year 1895. Try New York.

THEY NEVER WILL BE MISSED.

SHOULD all the practical musicians die of a sudden, a large number of musical boxes, automata, symphonions, orchestrions and other new contrivances would take their places. It would be of more consequence to lose the composers; however, an attempt is being made to provide for such a contingency. An ingenious inventor of Buda-Pest has manufactured what he calls "Musical Dice Play." While throwing the dice representing notes, they will fall in such positions as to enable the player to find melodies. It is not an entirely new idea, as Hübener-Frams, of Berlin, had invented something similar about forty years ago.

MUSIC AND INSURANCE.

THE following paragraph which appeared not long ago in a London paper we have already printed:

"A novelty has been heard of in connection with Lloyd's. Some gentlemen have been organizing a charity concert, and being desirous of obtaining a minimum sum of \$500 applied to Lloyd's underwriters to insure them in that amount. The risk has been accepted at 5 guineas."

Now, there's a new scheme which ought to commend itself at once to all managers of musical enterprises. And Lloyd's, which is a marine insurance concern, is particularly well suited to taking risks in a business where shipwreck is so common an occurrence. Just think what a blessing it would be to a musical manager if he could for \$25 insure his concert, to be given at the Madison Square Garden Concert Hall on such and such a date, for \$500. Lord bless us! What a heap of concerts there would be!

And then picture the insurance companies coming out with classified lists of artists as risks. Nice reading, eh? "Mme. Lillian Nordica, clipper built, copper fastened, manilla rigged. Launched in 1860. Warranted a clever sailor in all weathers. Class A1." And again: "Sofia Scalchi, barkentine. Slow on the wind, but steady running free. A first-class carrier. Launched (?) in tolerably good repair. Safe for short voyages in smooth water. Class B1."

Or once more: "Adelina Patti, three skysailor ship. Used to carry moonrakers and skyscrapers, but had them taken off to relieve strain on hull. A fast sailer twenty-five years ago, but will not stand driv-

ing now. Makes a good show under a homeward-bound pennant. Can be insured for short voyages to young countries. Commands high rates. Class A3."

It reads well and no mistake. The only trouble about it is that such cold truth telling would soon drive the critics out of business and set all the "artists" before the public at their true value. No, we would better let the sailor man's insurance lingo alone, and stick to our deceptive "tone color," "finger technic," "stroke of the glottis" and all the rest of it. The public doesn't understand that.

ACTING IN OPERA.

WE read a good deal in the daily newspapers about the excellence of the acting of this or that artist at the opera house, and no doubt there is a certain amount of ground for the warm praise which is so frequently printed. But as a matter of fact the commentators ought to make it plain that they are using the term "acting" in a relative sense. It is acting in opera that they mean—not acting pure and simple.

There is a difference, and it is one that is too frequently forgotten by both public and critics. For instance, much is said about Maurel's skill as an actor. But have we ever stopped to consider how his acting would appear to us if it were brought into comparison with that of a great actor of the dramatic stage? How would Maurel's "Iago" stand separation from Verdi's music?

The truth of this matter seems to be that we are frequently overcome by the effect of the music to which we are listening, and attribute to the artist a dramatic influence which is chiefly the work of the composer. A little study of the facts of the operatic stage as they present themselves to us would probably show us all that not only do the great singers fail to compare with the great actors in the art of acting, but that it cannot in the nature of things be otherwise.

The chief study of an operatic artist is and must always be the music. It is in the music that he finds the profound and exhaustive embodiment of the composer's thought. Here is a rich, varied, flexible medium of dramatic expression; but its secrets do not always lie upon the surface. Merely to learn the notes of a score and to be able to sing them correctly and in tune will not do for the operatic artist. He must study the physical contour of every phrase, and learn just exactly how it is to be projected into an auditorium in order that it may achieve its precise dramatic mission among the hearers.

This delving into the psychologic mines of the music is revealed to the hearer as a potent dramatic influence. We speak of it sometimes as emotional singing. No matter what we call it, it is the fundamental element of operatic performance. Without it there is no such thing as dramatic singing.

Now the singer cannot sing a phrase ad libitum. He must put it in its proper place in the flow of the orchestral support, or confusion must ensue. On the theatrical stage, the moment one actor finishes his speech and gives a cue, another takes up the dialogue and proceeds with it. All is simple and free. The actor is unhampered.

But the singer must sing in time. He must not begin half a measure too soon or too late. And if he is singing in a duet or a quartet he must have regard for the balance of parts.

With all these things to occupy his attention how can he be expected to act with the freedom, the spontaneity, the subtlety of the actor? He must think of his voice production, of his phrasing, of his vocalization, of the two bars of orchestra here and four bars there, and of the entrance of his voice at another place.

The simple physical demands of singing even go to prevent freedom and vivacity in action. How can the singer run about the stage and use his limbs freely and at the same time pay proper attention to those rules of breathing which cannot be broken without disaster to the desirable legato style?

It is a fortunate thing for the operatic artist that his art supplies these dramatic deficiencies by substituting for the plastic effects of the theatrical actor the subtle, psychological influence of music. A few graceful and suggestive poses, a few broad and significant gestures and a fairly wide play of facial expression are the most that we can expect of the opera singer.

If one of them contrives to go beyond this and introduce into a rôle some of that detailed by-play

which forms so large a part of the actor's stock in trade, we are quite carried away and begin to compare her with Ellen Terry. But doubtless we should find on more careful analysis that much of the influence of her work was purely vocal after all.

ENGELBERT HUMPERDINCK.

THE genial composer, Engelbert Humperdinck, has become such a favorite throughout the civilized world that to know a little more of his personality is a natural desire, and this the writer of "Hänsel and Gretel," gratified by giving to the "Lyra" a biographical sketch for publication. In this he says: "My father was a teacher at the Gymnasium at Siegburg, and there I was born on September 1, 1845. While quite young my musical taste received the encouragement it deserved, and I pursued my studies while not neglecting my education in general.

"When I was sixteen years of age, I passed my examination at the Gymnasium at Paderborn, in which city I gained much musical experience by taking part in the exercises of the Domchapel and with the 'Musik Verein.' Ferdinand Hiller, to whom I had submitted several of my compositions, as well as my own predilection, determined me to give up the study of architecture and to take up music as a profession. In accordance with this I spent four years in the Music School at Cologne, studying harmony and composition with Hiller, Gernsheim and Jensen; piano with Hompesch, Seisz and Mertke, and violoncello with Rensburg and Ebert.

"At the end of my studies in Cologne, the prize for the Mozart Institution at Frankfurt was presented to me, with a free scholarship at Munich, under Lachner, to whom I was recommended by Hiller. I also visited there the Royal Musical School during the two years of my sojourn to perfect myself in piano playing with Baermann, in organ playing with Hiller, and in thorough bass with Rheinberger. I availed myself during my stay in Munich of the advantages accorded—privileges gave to attend theatres, the concerts and the performances of the Royal Vocal Choir. My attendance at the Royal Musical School gave me the opportunity to direct and also to bring out several of my large and small compositions, of which two, a 'Humoreske' for orchestra, and a chorus, 'Wallfarth nach Kevlaar,' received the first prize of the Felix Mendelssohn-Bartholdy Institute of Berlin. This prize included an amount of money to defray expenses of travel, which gave me the advantage of a visit to Italy and to enrich my experience. While in Rome I made the acquaintance, among other notable artists, of the Italian composer Sgambati; more important for the future was my meeting with Richard Wagner at Villa d'Angri, near Naples, in the spring, 1880. The master invited me to settle in Bayreuth, for the purpose of making a copy of the score to 'Parsifal,' which opera had not been heard at that time, and to lend my assistance in preparing the first 'Bühnenweih-festspiel.' As a matter of course I followed this call with enthusiasm, and came the following year to Bayreuth.

"The committee of the local 'Musik Verein' offered me the leadership, and as its leader—in conjunction with a mixed chorus which I organized—I gave a number of concerts during the season of 1881-2. The programs consisted of symphonies and chorus works, also chamber music works. Meanwhile the 'Parsifal' score was finished and the preparation for the Festival plays in 1882 took up much of my time. I also had the good fortune to organize from the public schools of Bayreuth a boys' choir, which, after two months' rehearsals, was very useful during the performances that summer under my direction.

"After the close of the Festival plays I was awarded, for some compositions which I had sent in, by the Royal Academy of Arts in Berlin the prize of the Meyerbeer Institute, with a privilege of visiting free of expense Italy, France and Spain. My sojourn in Paris was made interesting and important by the introductions I had received from Franz Liszt and to which I owed acquaintance with Saint-Saëns, Madame Viardot, Iwan Turgenjew and later on with Lamoureux, Benoit, the 'Cercle Saint-Simon,' and invitations to the Conservatory concerts.

"Richard Wagner shortly before his death called me to Venice, where he then was, for the purpose of bringing out his C major symphony in the Liceo 'Benedetto Marcello.' His intention to obtain for me the leadership of this musical institute had no sequel in consequence of the great political excite-

ment which was brought about by the execution of Oberdank and which also turned public sentiment against Germany.

"With the exception of a short interruption through sickness, I was occupied during the following few years partly with composition and arrangements of compositions, partly with the festival plays at Bayreuth, as well as with the royal representations of 'Parsifal' at Munich as before. In the fall of 1885 I accepted a call to Barcelona for the purpose of reorganizing the Liceo Conservatory after the German pattern and to assume the leadership of the Conservatory concerts. I found the musical situation much neglected, as it is everywhere else in Spain; also, the opposition I met with from the jealous native faculty made me dissatisfied with my position, which I relinquished in the summer of 1886 to accept a similar position at the Conservatory in Cologne, where I taught theory and directed the two lower chorus classes. An offer from the music house of B. Schott, in Mayence, to arrange old works for publication induced me to give up my position in Cologne the following year and to move to Mayence. The first work there was the dramatic and musical rewriting of Auber's fairy opera 'Le Cheval de Bronze,' which had its first representation on November 10, 1889, at Carlsruhe. Of my compositions 'Das Glück von Edenhall' and 'Die Wallfarth nach Kevlaar' have had much success with singing societies."

It will be interesting to learn the circumstances to which is due Humperdinck's "Hänsel and Gretel." His sister, a German "haus mütterchen," writes fairy plays for festival days, which are enacted by the children of the house; the musical portion was in charge of the brother and the uncle. One of these plays met with such applause in the narrow home circle, and also with the musical composer, that the sister re-wrote the drama, and the musical brother created a real opera in decided Wagnerian style. To this accident the world owes a remarkable work of art, which will doubtless prove the forerunner of other efforts in this style.

SUNDAY NIGHT CONCERTS.

PERSONS who believe that it is improper to do anything on the Sabbath day except to go to church are frequent in their denunciation of the innocent amusements with which hard working people endeavor to refresh themselves on the day of rest. The Sunday night concert comes in for a goodly share of this denunciation. It is anathematized as an entertainment at which the ungodly assemble to listen to those good tunes which are supposed by religious men and women to be the especial property of the devil.

We have no disposition to deny the fact that the ungodly do frequent Sunday night concerts. A single glance at the private boxes of the Metropolitan Opera House on a Sunday evening will satisfy any person acquainted with the town that the ungodly are keeping right up with the procession. But it is not to their presence in the boxes that we desire just now to refer. They are to be found upon the stage, and we regard their presence there as of far more importance.

It is not a question of morals which we are discussing just now, but a question of art. We are aware that our pious friends who do not believe that the Sunday night concert ought to exist at all will not care a rap whether it is good, bad or indifferent. But it is not the province of a journal of this character to discuss questions of morals, except in so far as they are related to those of art. It is an undeniable fact, however, that the Sunday night concert ought to be abolished on strictly artistic grounds. As it is at present constituted it is debasing to public taste. It is time for some Dr. Parkhurst of music to arise and declare that since the Sunday night concert is intrinsically bad it ought to be chased off the face of the earth.

No doubt these appear to be hard words, but they are deserved. The Sunday night concerts given in this city are conspicuous for utter absence of all attempt at artistic achievement, for slipshod performance and for deliberate pandering to the lowest kind of musical taste.

The programs offered are cheap, incongruous, fragmentary, indigestible. Beethoven is insulted by being jammed in between a buffo aria from a mountebank Italian opera and a red, white and blue ballet movement by Massenet. Wagner is dismembered and hung in the market place for the public stare.

All kinds of tawdry ballads are sung by people

whose voices and methods are worthy of better things. One fancies he sees Meissonier painting pictures for "Puck," or Henry Irving doing a juggling act. The encore nuisance is deliberately cherished and encouraged.

And everything is badly performed. There are practically no rehearsals. The conductor beats time like a metronome and plainly betrays his utter lack of interest in the entire proceedings. The orchestra plays without spirit, without finish, without even an attempt to keep together. The whole thing makes one think of Italian salad—a mass of unpleasant looking stuff which makes persons of refinement sick.

And yet this kind of entertainment (Heaven forgive the word!) is fostered in a community which has Parkhurstian spasms of high thinking, and the daily newspapers write carelessly, pleasantly, unrepiningly about it. A Sunday night concert ought to be and could be as good as a concert given on any other night. As it is now it is the worst form of musical enterprise known to the city of New York.

MORE SVENGALISM.

WE published some weeks ago an account of a man being made to sing while in an hypnotic condition. The following letter from Dr. W. Sudduth throws further light on the strange Svengali-like experiments:

UNIVERSITY OF MINNESOTA,
COLLEGE OF DENTISTRY,
MINNEAPOLIS, January 8, 1895.

Editors The Musical Courier:

The sample copy of THE MUSICAL COURIER containing a paragraph relating to my effort to cause a clergyman to sing came duly to hand. Many thanks. I have been much interested in the experiment, and very well satisfied with the results so far. He sings in the hypnotic state, but the question that is now agitating me is how to cause him to sing in the waking state, as he absolutely has no idea of tone in the waking state. I am very well posted as to the nature of post-hypnotic suggestion, but so far it has not worked with him. I shall persist, and, if you like, report later on. I have several stammerers under treatment, and have cured a number. Had one boy thirteen years old that spoke so few words that he was called "dumb." He is now attending school, and all the treatment he had was hypnotic suggestion.

I inclose you a reprint of an article recently published in a medical journal that may interest you and perhaps your readers. If so you are at liberty to use part or all of it. If you do use it please send me a copy of the paper in which it appears. I have given several years' study to vocalization, and believe that the paper contains some scientific thoughts that will be of interest.

Yours to command,

W. X. SUDDUTH.

The article Dr. Sudduth refers to is called "The Antrum of Highmore in its Relation to Vocal Resonance." We intend shortly to reproduce this pamphlet, which will be very interesting to singers.

WAGNER'S OPERAS IN FRENCH.

THE Cologne "Zeitung" writes as follows on the conflict which has broken out in Paris in regard to the translation of the operas by Richard Wagner to be shortly produced: "Wagner's music dramas offer more difficulties to the translator than other ordinary operas. Wagner's text is especially unfavorable to a French translation. So far the Paris public has heard 'Lohengrin' and 'Die Walküre' in the French version, by Victor Wilder, a French musical litterateur of German extraction, recently deceased, who also has translated the other operas, of which 'Die Meistersinger' is shortly to be brought out. It is to be regretted that Wilder's translations contain no end of mistakes, which mar the effect of these works of art. The phrasing is often wrong, as might be expected from the use of the Alexandrine meter, and to obtain this meter Wilder has in some instances lengthened the phrase to double its original Wagner version. How can the music be stretched to that extent without suffering by it?

"There are many such passages, and a close covering of the original is not to be found, either in sense, expression or syllable. Alfred Ernst, another translator with a German name, has recently translated as an experiment several portions of "Die Walküre" and "Die Meistersinger," keeping close to the original meter, but without rhyming. He has also abandoned those alliterations and assonances which play such a prominent rôle in Wagner's rhymes, but which cannot well be supplied in the French language. He has made, however, an attempt to cover this by employing old French expressions. As this translation is held rather short in its form, remaining, nevertheless, true in the sense and also keeping closer to the original rhyme and measure, it is preferable to the one by Wilder. For this reason it had the approbation of Bayreuth, where Ernst had handed in his version for criticism, and Schott at Mayence, the publisher of Wilder's French version, gave Ernst an order to translate for him both

these operas. For the present only 'Die Walküre' has been published with a view to produce in future this version of the opera in France. The heirs of Wilder, unwilling to let the fruits of Wilder's work escape them, have entered a protest against the use of the Ernst translations, and the matter will be decided in the courts. It will be an interesting suit, and much speculation is going on whether the case will be decided in the interest of the artistic question, that is, the permission for the free use for the better translation, or for the sole right in Wilder's text. In this last event it would become necessary to buy Wilder's rights from his heirs, or relinquish entirely the use of Ernst's translation, which is a thing not to be thought of."

JUSTICE TO TAMAGNO.

WITHIN the past week or more a slight wave of alteration has set in with the New York press in regard to Signor Tamagno, who has been given painfully small quarter throughout the season, and at best a grudging, half damnable praise. There can be no doubt that Tamagno has been overlooked in marked contrast to other artists, who have had columns devoted to analytic praise of their familiar repetitions, where a colossal novelty like Tamagno's "Otello" has been disposed of in comparatively a paragraph. The plea is not that other artists should get less, but that Tamagno should get a little more of what is pre-eminently his due. He assumes a set of rôles which conflict with no living singer, but are as much Tamagno's own as the majestic trumpet tone and overwhelming dramatic force which centuries may fail to duplicate. True, they create an opposite standard in art of a potency not to be gainsaid, and it would seem to be here that the wedge of determination to ignore him entered in, for two standards constitute rivalry, and for rivalry the New York press was not in tune. Tamagno has been pushed aside, dismissed with a half dozen paltry lines in the public prints, where as a matter of fact he has presented to us at least one of the most astounding and inspiring creations to be witnessed on the stage today. Under ordinary circumstances the press would have been roused to the most intense and diffuse enthusiasm. But what has become of "ordinary circumstances" in the case of a tenor at the opera? Echo answers "What?" and Tamagno has been the sufferer through more than one good half of the season.

But now a little change begins to make itself felt and a slight patch to be put upon things before altogether too late. One critic discovers the past week that hearing Tamagno sing "Turiddu" we feel we have never really heard the part sung before. Another declares that the only time during an opera in which things did not lag was when Tamagno was on the stage. Another comes boldly forth, and in a straightforward paragraph accuses the New York papers of voluntary neglect toward Tamagno, citing the fact that in contradistinction to the appreciation shown him here Sir Augustus Harris has engaged the tenor for his forthcoming season in London. The little wave of more justice is spreading, and it would not be a surprise if before the end of the season Tamagno's merits were raised to something only a little short of a "boom" in the frequent extremes of a reaction.

His "Otello" alone should entitle him to a distinction belauded among the highest of colossal living creations. Wherefrom shall we draw a second operatic "Otello"? Aside from the singing of the rôle, Tamagno presents one of the most convincing pictures of rugged anguish and untutored masculine dignity conceivable in any drama. But backed by those impassioned outbursts of tone so prodigal to express virility, grief, revenge, despair, the effect is thrilling and overwhelming beyond the power of any living singer in this genre to produce. Tamagno's is not the picturesque, romantic passion of moonlight and of flowers. It is the torture of a strong masculine soul that has been roughly riven and moves our vitals—not our senses—by the tragic splendor of its action and its tone. There is a leonine grandeur in this "Otello" joined to an exuberance of passionate song that stirs one to the core, and should appeal to the average opera-goer of justice as one of the most sternly pathetic and eloquently expressed portrayals on the stage to-day. That it has failed to do so in its due measure seems strange. Tamagno's fiery aggression and the dominant force of his vocal endowment are assigned as against him in certain rôles and have

been made the permanent peg for his depreciation. But these same powers are supreme virtues in "Otello," in which also he discloses as much crude tenderness and peaceful mood as duly befit the rôle.

If only then for "Otello" alone Tamagno, has earned a distinction too long denied him. The press begins to show signs of fairness. Let it improve the shining hour.

THE JUSTIFICATION OF THE PRODIGY.

OUR esteemed contemporary, the New York "Times," objects to the public appearance of juvenile prodigies on general principles. For the matter of that, so do most thoughtful persons who love either music or children. But unfortunately the great mass of amusement seekers is not composed of thoughtful persons, and consequently anything that is new or sensational is sure to attract attention. It is said that a certain Roman philosopher, on being invited to go and hear a man give a wonderful imitation of a nightingale, replied: "I prefer to listen to the bird itself." Now there are very few persons of this disposition. It would be a desirable thing if those who are invited to go and hear a child give an imitation of a grown person playing a piano would answer: "We prefer to hear adult artists."

But unfortunately for art, human nature is not built that way. There are many, many persons who would not buy a ticket to hear Stavenhagen or Pachmann or Adele Aus der Ohe, for the simple reason that they do not care a sixpence about music or piano playing, but who would be all eagerness to hear a Hofmann or a Hegner because they are abnormal. This is an unhealthy taste and it is to be deprecated.

There are indeed other persons to whom the juvenile prodigy is an interesting study on justifiable grounds. They are those who welcome with gladness any evidence of the arrival in this somewhat barren world of new talent. Those persons do not estimate the worth of the juvenile prodigy by present performance, but by its promise for the future. We can sympathize with this class of prodigy seekers and understand their enthusiasm.

The juvenile prodigy always has commanded and always will command, a considerable amount of public attention. It is a matter of history that Mozart astounded and delighted all hearers of his childhood's performances. The record of the little Rubinstein is also well known, and within the memory of young local concert goers there was the Hofmann furore. At the present time we have with us a juvenile prodigy of the highest order in young Jean Gerardy. But what it is that distinguishes these really great children from the ordinary juvenile prodigy who simply displays uncommon cleverness?

Perhaps it is hardly fair to take Mozart as an example of the musical prodigy, because the glorious boy was simply an overwhelming genius, a master in pinafores. And yet we must begin at the top. What made Mozart a wonder child? Was it wholly the technical skill that enabled him to play difficult music while barely out of swaddling clothes? Was it not rather that marvelous intuitive comprehension of the nature and essence of music itself that laid the secrets of all instruments bare before him, so that, as Schachtner has recorded in that astounding letter which does his head and heart so much honor, the child sat down and played the second violin part in a trio before he had ever received any instruction in the use of the instrument?

It was not simply intense love for music, nor yet the results of that love as revealed in accomplishments gained by hard study, that made Mozart a wonder child. It was musical temperament. And what is temperament? It is simply a form of intuition. There are intuitions of the mind which are common to humanity. There are special intuitions which distinguish the poet, the philosopher, the artist. We speak of temperament, which, when it is so powerful that it incites to constant and brilliant achievement, we call genius. What is it but intuition, an unerring though involuntary grasp of fundamental truth?

Now the only thing which can fairly justify the appearance of a juvenile prodigy before the public is the possession of genuine musical intuition. It is indeed true that an intense love for music will enable one child to acquire at an early age technical facility and even taste which do not come to others till much later in life. Mistaken friends at once jump to the conclusion that this is prodigious, in spite of the familiarity of the old saying that aspiration is not inspiration. It is, however, a well-known fact that

friends are not good critics. Love blinds judgment and propinquity ruins perspective. A five foot man will obscure the starry host of heaven if you are close enough to him.

No, the simple ability to play difficult music at an early age is not a justification for the public exhibition of a so-called prodigy. Nor is the ability to play it brilliantly a good reason. Even the manifest possession of true musical inclination is not enough. For all of these things are only the necessary attributes of a great artist in the embryonic state. In the course of time a child who has uncommon digital facility, musical feeling, taste and an unconquerable desire to learn may become a virtuoso to whom the world will delight to listen. That being the case we should all be content to wait till that time comes. For our own sakes, for the sake of art and for the sake of the child, we should avoid the prodigy exhibition.

The world has had some experience with the distinctiveness of public adulation on the immature performer. Where is the brilliant, the flashing Maurice Dengremont? That one case ought to be enough to warn us all against the danger of subjecting tender plants to the fierce blaze that scorches an artist's life. Even now there is a young man whose future beckons to him with a hand of starry light, but who is in danger of artistic, mental and physical wreck by reason of the worship of the dangerous sex.

On this ground alone the exhibition of prodigies is to be condemned. But we are of the opinion that the artistic grounds are sufficient. It is seldom that a child of young Josef Hofmann's organization is born. There was a little fellow who had the real musical intuitions which artistically justify the public exhibition of a prodigy. Josef had never studied musical science in any of its branches when the first section of a minuet was put before him one day by a local critic. The child sat down at the piano and improvised a second and a third section and a coda, all of which were in perfect form and in correct style. That was an evidence of intuition. Yet it was palpable that Josef Hofmann was deficient in the physical strength necessary to first-class public performance on the piano. And it is a matter of record that the strain upon his physical system proved to be too great.

It has been said by all the newspapers that Jean Gerardy does not play like a youthful prodigy, but like an adult artist. That statement is true, and it justifies the public appearance of the boy. But we must remember that Gerardy is not a mere child. He has reached an age at which his physical strength is great enough enable him to produce tone from his instrument. Having that power he is able to read his numbers with a breadth and dignity of style which he could not possibly attain were he physically weaker. His maturity of conception is the result of the intuition of which we have already spoken, and it removes Gerardy from the ranks of youngsters who are only remarkably clever, and entitles him to be considered seriously as an artist. We cannot explain that maturity of style; it is a gift of God. But we can be sure that this, and this alone, is a reason for asking men and women to go and hear a child play. It is because there is no childhood in the art.

CHOPIN'S MUSIC.

MR. W. O. FORSYTH, a well-known musician and writer of Toronto, published in the last issue of "The Week" this about Chopin's music:

"We notice a great deal written about Chopin in these latter days of the century. And we do not think it would be hazardous to conjecture that, as the years go on, he will be looked upon to have been as great a reformer in the realm of piano music as Wagner was in the composition of the music drama and in the marvelous distribution of tone color for which we know that master excelled. When we remember the condition of piano music before Chopin's advent, and how certain prescribed forms, chiefly of the sonata and dance varieties, ruled everything in the shape of musical composition, it will be an easy matter to determine the genius of Chopin, who would not allow his music to be bound by any such rules, but broke the fetters of form and custom and gave free rein to his impassioned and eloquent expression. Think of his originality in dispersed harmony, and his surprisingly beautiful and exquisite modulations! One is almost overcome with the rush and brilliancy of his heroic ballads and polonaises, with their exciting rhythms and grand, wild sweep; and again one becomes almost intoxicated with the soulful, wistful yearning and sad loveliness of the nocturnes, preludes and a few of the ideally charming and noble etudes. Can anything be more pleading and intense than the etude in C sharp

minor from op. 25, with its two themes moving together, each murmuring its own passionate love tale? Or can anything be more caressing and tender than his languishing, dreamy berceuse, or more fragrant than many of the mazurkas?

"The dewy freshness of these little pieces is felt by the sensitive artist almost as soon as his eye alights on the page. And when he plays them, as his fingers cause the piano to reveal in sounds their grace and elegance, is not one enraptured, nay almost enthralled, with their witchery and beauty? The piano music by Chopin is a legacy of incalculable value. It is immortal. It touches us at the very nerve centres. It causes us to dream waking dreams, to sigh with its creator, as he lays bare his heart, and tells us of his cruel disappointments, his grief and pain. His entrancing, heavenborn melodies wander through our minds at night, when the shadows lay thick and dark over the earth, and in our fancy we imagine the soul of Chopin floating through the starlight world, dreaming, sighing—so often sighing. Could such a mind as Chopin's be fastened down to the academic rules of form authorities? Can we imagine his soaring thoughts to be nipped in their flight by the restrictions of rule, or a measuring tape? No—Chopin practically created his own form, and we all know how beautifully symmetrical it is, and how delightful and spontaneous are the contrasted period groups, with their ever changing harmonic dress of the finest and most costly musical texture. We say costly—for he gave the world his life, in his music, and perhaps we owe to his influence much that is beautiful in piano music since his day. We know that the sonata is practically dead, and that it died with Beethoven; or was it that Chopin set the fashion and caused the current of composition to flow in his direction? At all events his spirit desired freedom, and we have this freedom marvelously expressed in his glowing, throbbing, passionate tone poems."

Was is Los mit Seidl?

THE quality of the orchestral playing at the Sunday evening concerts at the Metropolitan Opera House has been gradually getting worse, and the time has come for the recording of a protest. These concerts, while purely popular in character, have an importance, positive, even if only relative. The soloists are artists of rank, and the conductor is a man who has in the past given proof that within certain limitations he is one of the few distinguished orchestral leaders of the country. This fact adds to the necessity of considering the matter.

The question that everyone asks himself after sitting through one of these Sunday concerts is: "What is the matter with Seidl?" His work is certainly enigmatical. When he directs the concerts of the Philharmonic Society he exhibits all the talents that have given him his fame. On the stage of the Metropolitan Opera House he seems to be an entirely different man. There he is careless, indifferent, inattentive. He makes no attempt to infuse into his players any spirit, he enforces no discipline among them. They play, as the French say, "à la bonne franquette," in a go-as-you-please manner.

Last Sunday evening, for instance, in its two accompaniments to the playing of Ysaye, the orchestra was at odds and ends. It missed its cues in the "Airs Russes" of Wieniawski—the delay was long enough in one place for the soloist to turn around and admonish Seidl. It differed in tempi with Ysaye, and its efforts, unchecked and uncontrolled by the leader, to dominate the violin were but too successful. If Ysaye's playing seemed less finished than usual, the reason was easily explained.

Why is Mr. Seidl indifferent to his reputation? It can only be indifference, for no one who knows him and his achievements can speak of incapacity. If he estimates that these concerts are unimportant he should not take part in them. His acceptance of the duty of directing their orchestral character carries with it the obligation of doing his best. The orchestra is not a good one in itself, as far as its usefulness for concert work is concerned, but it possesses elements that permit of its being drilled to good purpose. It would be ridiculous to assert that it cannot be rehearsed to play the andante from Beethoven's fifth symphony with more precision and expression, not to speak of anything else, than it did last Sunday. Mr. Seidl certainly owes some respect to Beethoven. If he believes that these concerts are beneath his dignity he ought to have declined the engagement offered him by Messrs. Abbey & Grau.

Artists of high reputation owe it to themselves to be true to their own abilities. Many a distinguished painter has lost caste by the painting of pot-boilers, and the musical history of this city tells of one distinguished musician whose loss of conscientiousness was one of the factors in his expatriation.

Will it record a second?—Sunday "World."

New Bedford Festival.—The concert committee of the Choral Association of New Bedford, Mass., have arranged for the appearance of Nordica, Rose Stewart, Julie Wyman, Gertrude Stein, and Messrs. Wm. H. Rieger, Ben Davies, Francis S. Rogers and Wm. H. Clark as soloists.



THE MOONLIGHT SONATA.

I.—ANDANTE (QUASI ALLEGRETTO).
An amorous hour before the blush of day;
Silver sea mist, shores kissed with amethyst
Of lapping waves breaking in violet spray
With languid tenderness.
Star galaxies, that fade into the sea
As dies a melody—
Losing itself in wastes of space above;
An hour of tender love,
Wrought in a shimmering web of music—poesy.

II.—SCHERZO.
Love's heart throbs rapturous!
Excitement wildly sweet!
Swift meeting of red lips in kisses bright:
A heavenly radiance bright
For angel lovers meet
Up-surging passion of love's regal might.
One last heart-beat,
Then silence and a shadow of the night.

III.—PRESTO AGITATO.
Storm wrack and tempest shocks!
Waves lashing iron rocks!
Love stricken to the earth with pinions torn!
Visions of love-lit days
Rent by the lightning's blaze!
Storm in the soul and storm on sea, forlorn!
Star clusters lost to sight
Gulfed in the womb of night!
Hope shattered in the erstwhile hopeful breast!
Tempest in earth, in air—
Prelude of black despair
Surging the soul waves to a vast unrest!

FRANK E. SAWYER.

I HAVE been asked but recently why I so seldom reverted to the theatre. My reason for not doing so is mainly because musical matters have engrossed much of my time this season. Frankly, there are but few artistic theatrical productions in the city. Fanny Davenport is playing in "Gismonda," a finely constructed, powerful play at the Fifth Avenue. It is old-fashioned melodrama as to theme, but orchestrated by that master of brilliant instrumentation, Victorien Sardou. It is well worthy of a visit. Mr. Daniel Frohman's company at the Lyceum is playing in a rather clever play by Henry Arthur Jones, called "The Case of Rebellious Susan." It is about one of the best things that he has offered us so far, while the same author has another play at the Empire Theatre, "The Masqueraders." It deals with several social problems and ends rather tamely or rather lamely. Then if you wish melodrama pure and unadulterated go to Palmer's and see "The Fatal Card." It is full of dust and noise; but a cast that includes that supreme actor, W. H. Thompson, Mr. W. J. Ferguson, a fine artist; Mr. J. H. Stoddard, handsome Mr. Ratcliffe, May Robson, Amy Busby, Agnes Miller, Adrienne Dairolles and others, could act Webster's Unabridged Dictionary and make it dramatic. The Casino affairs are in a tangle, while the Kendals hold forth in solemn British fashion at Abbey's Theatre. I can't recommend you the other shows, unless you like Harrigan or Hoyt. Of course Koster & Bial's is a place of undefiled delight. The Thirty-fourth street theatre is crowded always, because the programs are varied. I am not ashamed to confess that a first-class variety entertainment fills my heart with joy—at times. At the Broadway Theatre Sardou's "Madame Sans-Gene" is running.

Emile Zola is ever the sworn foe of the Romantics. He does not admire Victor Hugo's novels and he dislikes his plays. Strange, then, to find him writing of Victorien Sardou in this fashion: "The true heir of M. Scribe, Sardou has renovated the old tricks and pushed scenic art to the point of prestidigitation. * * * His great quality is movement; he has no life, he has only movement, which carries away the characters and which often throws an illusive glamor over them. You could almost believe them to be living, breathing puppets, coming and going like pieces of perfect mechanism. Ingenuity, dexterity, just a suspicion of actuality, a great knowledge of the stage, a particular talent for episode, the smallest details prodigally and vividly brought forward—such

are M. Sardou's principal qualities. But his observation is superficial; the human data which he produces have dragged about everywhere and are only patched up skillfully; the world into which he leads us is a pasteboard world peopled by puppets." Zola also speaks of Scribe and Sardou's exaggerated principle of action gained at the expense of the delineation of character and the analysis of emotion.

This long quotation is merely to prove that the most realistic of the French playwrights does not meet with the critical approval of the most realistic of French bookmakers. About the work of both men hovers a suspicion of the made atmosphere, of virtuoso-like effects in technic; yet from the view point of the fashionable stage where is Sardou's equal to-day? Certainly not Ibsen or Dumas. His last success is "Madame Sans-Gene," a comedy in a prologue and three acts. It certainly incurs Zola's reproach of being episodic, but it most certainly is a picture of manners and shows no little skill in characterization. The work is sketchy throughout, the touch is light and there is atmosphere. A work of genius it is not; a brilliant moving sketch it is, and whether by Emile Moreau or Victorien Sardou, it is a genuine contribution to theatrical comedy.

Historical portrait painting is a sorry task after all. We have been subjected to Napoleon on horseback, Napoleon on his throne, Napoleon a sentimental fat man at St. Helena, and Napoleon spurning his discarded wife. The air reeks of Napoleons. Books, pictures, plays are serving up the Napoleonic legend smoking hot, and the man from Corsica is, to tell the truth, becoming a bit of a bore. Yet he suggests the drama at every point. His was a life all action, and his poses are for eternity. He has been pin pricked by the analysts, fulsomely smothered by the romantics, lampooned by anarchists, and his pedestal has tottered under the attacks of iconoclasts like Taine and others. Yet Napoleon Bonaparte looms up like a giant in a fog—a fog of misconception that may blur his outlines, yet not diminish his magnificent stature. Sardou and Moreau give us a kindly, common portrait of the conqueror. He is presented at home a jealous, imperious man, who owes a wash bill, is overcome by the humor of the situation, and then incontinently woos the laundress. His rage at his wife's supposed infidelity is masculine and comical, for the husband makes love to the duchess of one of his own marshals. Yet so cunningly contrived is the sketch that the public sympathizes with the man, and herein Sardou's mastercraft is visible. He sounds continually the vibrant chords that move the masses. "Almerio," in "Gismonda," is sprung on one side from the people. Napoleon is an upstart; he tells his snobbish sisters so in mortifyingly plain language. "Catherine Hubscher" is a laundress, and, like "Tribby," she has fascinated the public. But as in "Tribby" and "L'Assommoir," the laundry in "Madame Sans-Gene" is only the prologue to the play. Sardou does not miss his chance in his prologue. We get the crafty touch in the episode of the fugitive "Neipperg." Here we are confronted with all the familiar phenomena of Sardou. The advent of the hunted man, the barred doors, the rapidity of action, those ominous knocks at the window, and "Catherine's" hasty resolution. Ah, how the old fox of Marly shows his claws. The scene that follows is most clever and even unexpected, but it is most telling. The curtain falls on a splendid tour de force.

The remaining three acts have not the intensity or velocity of the prologue, with its sounding drums and splashes of color. There is no story, no unraveling of plot, and, with the exception of one stirring episode toward the close, very little action. Sardou attempts that which Zola declares he always sacrifices to action—delineation of character and analysis of emotion. The "Duchess of Dantzig" then comes to the front, and we are treated to an exposition of a very lovable character. A brave, uncultivated, but not ignorant woman, a character rich in affection, and possessing no little shrewdness, clearness of vision and untamable frankness. Add to this a faculty for malapropism, a hatred of humbug and contempt of cant. Age doth not stale this woman's wit, nor is she awed by the frippery and foppiness of rank. She knows of course that fine feathers make fine birds, but she remembers all the fine court birds before they had a feather (or a chemise, as she puts it, very professionally) to their backs. She tells, does this awful talking

woman, just what she thinks of them, and act first is a capital view of the tattling, small-beer history of the First Empire.

In act second the Emperor comes into view, and the "Sans-Gene" episode is delightful. Napoleon's rating of his sisters is severe, and appeals to the popular democratic instinct. The dramatist Sardou, who has flickered in and out of the two acts, comes well to the front in the last act. The familiar Sardou letter then comes in evidence, and is skillfully applied to further the interests of the play. The winding up of the story is happy and leaves you in a good natured condition. The dialogue throughout is concision itself, and the subsidiary characters are exceedingly well drawn. Of surpassing interest is "Marshal Lefebre," the husband of "Madame Sans-Gene." He is a very vital figure. The general performance is a smooth one. The production really merits that banal word—superb.

This latest comedy of Sardou's is fetching, sprightly, witty and altogether worth seeing. Its sans-gene character, to borrow the phrase, conceals a world of technical craftsmanship, and if it is not exactly the art that conceals art it is very near it in its flowing, polished construction and unforced atmosphere.

Mr. Augustin Daly never cries when the pitcher comes home cracked from the well. "Heart of Ruby" did not fulfill his expectations, as it did not suit his clientèle; ergo, the play was withdrawn last night. For me, while the construction was invertebrate, the story melodramatic, the pictures were nevertheless very eye filling. The play reminded me of a bizarre dream. Its dainty coloring, its general exotic flavor are out of place in the crude atmosphere of the stage. Acted lovingly by skilled amateurs on the boards of a drawing room theatre, the delicacy, the warmth and odor of Judith Gautier would not have been wasted. But why hang a water color in the public market place?

Judith Gautier has inherited from her distinguished father his color sense, his love of the remote, the unusual and his feeling for the dramatic. But it is all feminized in her; I think that she is best in her poetic prose. Just read this tiny miniature and you will taste her quality in its fullness. This is called "The Shadow of the Orange Leaves," and is after a Japanese author, Tin-Tung-Ling by name. It is very simple, direct, vivid.

"The young girl who works all day in her solitary chamber is moved to tenderness if she hears of a sudden the sound of a Jade flute.

"And she imagines that she hears the voice of a young boy.

"Through the paper of the windows the shadow of the orange leaves enters and sits on her knees.

"And she imagines that somebody has torn her silk dress."

You may see now why such delicate art has no place before the footlights, and why, despite the symphony of color and motion with which Mr. Daly favored us, yet "Heart of Ruby" was not a success.

The incidental music of Harry Widmer's was very Gaelic, and I liked Percy Haswell and Alfred Hickman's work. Mr. Hickman was especially graceful. The scene depicting the banks of the Gava River was very poetically conceived.

A friend wrote at my request the following narrative, for the truth of which he vouches.

"I have a friend—a Polish nobleman of title and estates—who knows Mr. Paderewski intimately, and has known him since boyhood. My friend resided not far from Podolia, in Russian Poland, Paderewski's birthplace, and is familiar with a number of episodes in the pianist's life. A railway line runs along the border of the nobleman's estates and the trains stop at a station not far from Paderewski's early home. In his boyhood days he was poor, very poor; in fact, so impecunious that at certain seasons of the year he ran about barefooted, very much like a farmer's boy. For Paderewski's father was a tiller of the soil—not a peasant, but a little higher; just high enough, as defined in the Russian vernacular, to possess the privilege to 'whip a serf.'

"One morning, in fact many mornings, Paderewski came down to the railway station and sat upon the fence waiting for the trains to come in. Upon a

single occasion my friend sent by his servant a pair of shoes to the future great pianist, who received them with generous thanks.

"Paderewski never fails to remember this incident, which occurred not long prior to the time that he was sent to a great master to perfect himself in the art of piano playing.

"The act in itself served to make Paderewski generous, and this fact is widely known, among the Poles of America especially. When he was in Chicago he was almost savagely attacked by persons of his own nationality, who besought him to give in charity's name. In a number of cases the appeals were proven to be of a fraudulent nature and it was with effort that friends persuaded Paderewski to seal his purse. At last he consented to submit to the advice, but proved very obstinate through it all, invariably capping the admonition of friends with the remark: 'My dear sir, I can't bear to see anybody suffer.'

This is from the "Critic":

"In the intervals when he is not occupied in writing librettos Mr. Harry B. Smith is preparing two books. One will consist of light rhymes in keeping with the title, 'Verse for Vanity Fair.' The other is more ambitious and will contain imaginary dialogues between famous lovers—Swift and Stella, Pope and Martha Blount, Chopin and Georges Sand, Musset and the same emotional, brilliant woman, Byron and several of the women whom he ardently and briefly adored. An experiment of this kind, interesting as it may prove to be, is a decided risk, and even Walter Pater and Andrew Lang met with only qualified success in such a resuscitation. Mr. Smith's libretto for 'Rob Roy' has been duly praised in the 'Critic.'

At a recent performance of Wagner's "Tristan" in Vienna the "Isolde" was a singer with the musical name of Ida Dooxat Krzyzanowski. She hails from Saxony. Apropos of her claim that she has made a name for herself, a Western paper remarks that she must have made it out of barbed wire.

It will be news to most people to know that the famous baritone, Victor Maurel, got married recently.

He is not a young man, but few young men are stronger, more active, agile and graceful. Maurel has kept the fine lines of his figure through exercise, chiefly with the foils.

My authority for his marriage is this paragraph in the "Musical Standard," a well-known London musical weekly. Here it is:

"It seems to have escaped the notice of most English newspapers that M. Maurel, the celebrated baritone, was recently married to a Mlle. Warot. We wish the clever artist every possible happiness."

M. Maurel's large contingent of feminine admirers in New York will doubtless be shocked at the news. Who the happy lady is I do not know.

I hope the "Musical Standard" has not made a mistake.

This paragraph is from the "Times":

"Josephin Péladin, the Sâr, the Mafian whose dazzling costume and blue-black long beard captivated Paris for a month; the novelist whose books written in picturesque 'charabia' displayed on their title pages the invocation 'Ohé, les races Latines!' the painter who wished to make art symbolical, as if it had not always been thus, and made it obscure—is now a salesman in a bicycle shop, and the journals that pointed to his convex forehead and said, 'Il a peut-être quelque chose là,' now say sadly: 'Il n'est plus Péladan, il est Pédalant.'"

Björnson and Ibsen in bronze will stand on either side of the entrance to the new Christiania Theatre. The Norwegian sculptor, Stefan Sinding, is to do the work. He is a brother of Christian Sinding, the composer.

This item from the "Sun" might suggest a theme for a horrid short story:

"A young woman has applied for the place of public executioner, now vacant at Vienna. She states that she is twenty-eight years old, strong and good looking, and pleads that it will be more humane to the criminal to see, in his last moments, a charming woman rather than the hideous being hitherto em-

ployed. 'Pitti Sing,' in 'The Mikado,' thought the same way, it will be remembered."

"It strikes me that he has a good deal of assurance to call himself a boy pianist. He must be all of twenty-five."

"Guess he is; but he plays like a boy of nine."

The following curious poem with an introduction was sent me recently.

It is addressed:

TO CÉSAR THOMSON.

AN OPEN LETTER.

"I study the relation of things by mathematics. Through trigonometry, through my study of angles, I accomplish my work. My unflinching technic has been mentioned; that is due to the simple means through which I obtain it. I hesitate to make my method public, nor do I know when I shall do it. Joachim desired me to, but it will awaken too strong opposition. It is too directly opposed to existing traditions." Interview with Mr. Thomson in the "Chicago Tribune," December 30, 1894.

Dear César—When we heard you playing,
And o'er the strings your fingers straying
Made notes a million to the minute,
We wondered how the world you did it—

And since you've hinted at the reason,
It surely cannot be rank treason
To ask a little more about it;
For you know how, and none can doubt it!

Now is it true that to be able
To use a logarithm table
Assists your arm to get a-going,
And do those wondrous tricks in bowing

And when up to the bridge you wander
(As did old César), do you ponder
If there is one so long or higher,
And does your zeal set it on fire?

Pray, tell us, when arpeggios sweetly
Entrance our raptured souls completely,
Do you just keep your bow-tip swaying
In kind of parabolic playing?

To you alone was it confided
That when a sine is once divided
By cosine, all the notes are vying
At tangent to be swiftly flying?

And when from strings half touched come stealing
Those dulcet tones, imbued with feeling
So rich and pure, our souls elating,
Are you "harmonic curves" equating?

Could voices in this way be able
To soar by trigonometric table?
Would calculus give good legatos,
And functions banish all vibratos?

The epiglottis and the pharynx,
The uvula and then the larynx—
Would curves and angles and "conditions"
Maintain them in their true positions?

And when the head tones go a-soaring
Through every cavity a-roaring,
Should then the mighty diaphragm
Become a parallelogram?

Such like be mighty questions, truly;
Their answer, César, give us duly!
The world is ready—this the hour
To share the secret of your power.

But yesterday great Wagner, writing,
The "Future's Music" was inditing;
Thus heresy, viewed to-day with sorrow,
Oft proves the wisdom of to-morrow!

WILLIAM A. LAMSON,
Chicago, January, 1895.

The Mozart Symphony Club Dates.—The Mozart Symphony Club, of New York, will be busy up to the end of the month filling dates already scheduled. They are:

On January 16, Bluffton, Ohio; 17, Cleveland; 18, Bellevue, Ohio; 19, Elmore, Ohio; 21, Wansoon, Ohio; 22, Battle Creek, Mich.; 23, Lansing, Mich.; 24, Big Rapids, Mich.; 25, Manistec, Mich.; 26, St. Joseph, Mich.; 28, Wheaton, Ill.; 29, Chicago; 30, Yorkville, Ill.; 31, Dixon, Ill.

Schradieck Engaged.—Henry Schradieck, the eminent violin pedagogue, and for many years first professor of the Leipsic Conservatory, will instruct in connection with the New York Musical Institute, of which Carl V. Lachmund is director. A recital consisting solely of E. A. MacDowell's works will soon be given by this school.

New York Male Quartet Dates.—The New York Male Quartet will be on the road until February 6, inclusive. On January 23 they will be at Millerton, N. Y.; 24, Saratoga; 28, Reading; 29, Baltimore; 30, Washington; 31, Richmond, Va.; February 1, Roanoke, Va.; 3, Norfolk, Va.; 4, Portsmouth; 5, Norfolk; 6, Federalburg, Md.

This Is Not an Affidavit.—A little twelve-year-old daughter of a hotel-keeper at Baxter, Ga., has a pet hen that sings to a piano accompaniment. The little girl will go into the yard, pick up the hen, bring her into the parlor, place her on the piano and commence playing something lively, and the hen will sit back on her dignity, raise her head and sing like her life depended on the effort. Georgia leads in the poultry business, as well as in everything else.—Exchange.



CHICAGO OFFICE OF THE MUSICAL COURIER, }
226 Wabash avenue, January 19, 1895.

OUR musical atmosphere has been well charged with the current of activity during the week just closing, and now that it has cleared we can see that much good has been accomplished, in one or two directions at least. The concert halls have been kept busy every night, and the performances have been of the usual variety as to merit and consequence.

Tuesday afternoon Mr. Sherwood gave his third recital of the present season in the Auditorium Recital Hall. The management of the Conservatory has yielded to an often expressed request to open these recitals to the public, and the result was a crowded house. Mr. Sherwood is doing a great work in the cause of music in America, and deserves the support of every music lover. Chicago is beginning to do him justice, and he has become a permanent resident of this city. His program was:

Sonata, "Appassionata," op. 57.....Beethoven
"Hexentanz" ("Witches' Dance"), op. 17, No. 2 (Boston)...
E. A. MacDowell
"Gratitude".....C. F. Stayner
(Salt Lake City.) (Dedicated to Mr. Sherwood.)
"Exhilaration," op. 14, No. 3.....Wm. H. Sherwood
March in D flat.....Alexis Hollaender
(Sherwood-Presser edition.)
"Rhapsodie d'Auvergne," op. 73.....Camille Saint-Saëns
Mrs. Gertrude Foster-Brown.
(Orchestral parts arranged for second piano, played by
Mr. Sherwood.)
"Hark! Hark! the Lark" (Shakespeare's Serenade)....
Schubert-Liszt
Concert waltz in D flat, op. 3.....Wieniawski

Mr. Sherwood is one of the few pianists who always give the works of American composers a place on their recital programs. He is a thorough American, and others would do well to follow his example. His playing at this recital was of the highest order of merit as regards technical perfection, intellectual conception and interpretation. Every number was given with commendable care and attention to detail.

Mrs. Gertrude Foster-Brown gave a brilliant performance of Saint-Saëns' "Rhapsodie d'Auvergne" with Mr. Sherwood at the second piano. She played artistically and with fine accuracy.

Bicknell Young gave the following attractive program at the Richelieu Hotel Monday night:

Air—
"The Lord Worketh Wonders," from "Judas Macabaeus".....Händel
Sonata for piano and violin in C minor.....E. Grieg
Mr. Wm. H. Sherwood, Mr. Theodore Spiering.
Songs—
"In questa tomba".....Beethoven
"Der letzte Gruss".....H. Levi
"A Fair Good Morn to Thee".....
"A Song of Love".....E. Nevin
"Raft Song".....
Sonata for violin, "Trillo del Diavolo".....Tartini
Mr. Theodore Spiering.
French songs—
"Sérénade printanière".....Augusta Holmès
"Hymne a Brahms," from the opera "Djelma".....Ch. Lefebvre
Fifth Barcarolle in A.....Rubinstein
Polka de la Reine.....Raff
Mr. Wm. H. Sherwood.
Songs—
"My Pretty Jane".....Henry R. Bishop
"The Vicar of Bray" (Seventeenth Century).....Old English
"To Blossoms".....Maud Valerie White
"Montrose's Love Song".....

Mr. Young's voice was at his best, and he sang with spirit and animation. Messrs. Sherwood and Spiering gave a masterly performance of the Grieg sonata, and in their solo numbers were equally successful.

In the Listemann String Quartet Chicago has a musical organization of the most superior kind. Bernhard Listemann is not only a great virtuoso, but is a magnetic director as well. The painstaking work of this quartet in their rehearsals shows at once in their playing. The shading and expression show the evidence of a master hand, and there is great spirit and perfect unity of attack. Mr. Listemann arose to greatness in his performance of the Bach chaconne. It was truly a fine achievement, and he played with an electrifying audacity of technic.

John R. Ortengren has a basso cantanto voice of sweet-

ness and depth of tone, and sings with fervor. The program was:

Quartet in D flat, op. 17.....G. Sgambati
(First time in Chicago.)
Listemann String Quartet.
Vocal, "Memories of Youth".....Durand
Mr. John R. Ortengren.
Violin, Chaconne.....Bach
Mr. Bernhard Listemann.
Vocal, "A Song at Even".....Campbell Tipton
Mr. John R. Ortengren.
Quartet in G major, op. 77, No. 1.....Haydn
Listemann String Quartet.

The Sgambati Quartet is in the main a fine work. The themes are melodious and the treatment musicianly. It is a trifle diffuse in places, however, and the first and last movements are somewhat tiresome in effect.

Tuesday night an audience encouraging in size assembled at the Auditorium to hear the first of the series of concerts on the grand organ announced by the management. The program was:

Organ—
Overture, "Le Prince Frederic de Hombourg".....J. Benedict
Minuet.....J. Hamilton Clarke
Selection, "Les Huguenots".....Meyerbeer
Pastorale.....A. Renaud
Concert Fugue.....Frederic Archer
Songs—
"Roumanian Gypsy Song".....Johns
"Mia Picciarella".....Gomes
Organ—
Impromptu and toccata.....C. M. Widor
Air and variations.....Moszkowski
Caprice.....E. Silas
Piece Symphonique.....E. Grieg
Song, "The Lost Chord".....Sullivan
Organ—
Allegretto.....L. Wely
Overture, "La Bayadere".....Auber

The organ of the Auditorium is one of the largest in existence, and in mechanical perfection and appliances is superior in several respects to any other. Mr. Archer is a thorough master of the instrument and his playing is full of orchestral effects and instrumental coloring. He understands fully the art of registration and produces results that are unique and at the same time attractive. In technic he is perfect. Both in manual and pedal execution he is absolutely the master. His playing is also characterized by subtlety of shading and true musical feeling. He was obliged to respond to numerous encores.

Fanchon H. Thompson is a beautiful young woman with an exquisite voice and a sensitive musical nature. Her voice is a pure contralto of extended compass and telling power. Its full, round, rich tones are full of that almost indescribable sympathetic quality which takes hold upon an audience with irresistible power. She was so enthusiastically applauded that she had to respond to encores to both her numbers.

Thursday night the Germania Maennerchor gave their third concert of the present season at the beautiful Germania Club House, the home of the society. The concerts of the Germania Club, although of a nearly private character, in that the audience is mainly composed of members of the club and their families, are always of the most strictly artistic character. The club spares no expense in arranging the programs, and only artists of recognized merit are engaged. The music hall of the club is spacious and elegant. It has a seating capacity of over 1,000, and was crowded to its utmost limit on this occasion. The program was:

Fuge, A moll.....Hellmesberger-Bach
Streichorchester.
"Heute Morgen" (im Volkston).....Grube
"Sturmbeschwörung".....Dürner
Germania Männerchor.
"Die Wassernixe".....Schumann
"Old Folks at Home".....F. W. Root-Foster
Rommeiss Damen-Quartet.
"Suite caractéristique".....Henry Schoenefeld
Allegretto grazioso.
Tempo di Marcia.
Menuetto.
Rondo, allegro con spirito.
Streichorchester.
"Gondellied".....Schmölzer
Germania Männerchor.
Baritone solo, Herr Chas. Dupre.
Alto solo, "Wanderer".....Schubert
Frau A. Rommeiss-Thacker.
Thema und variationen, aus op. 18.....Beethoven
Streichorchester.
"Frühlingsnähnen".....Kreutzer
Germania Männerchor.
"Wood Bird".....Abt
"Good Night".....Goldberg
Rommeiss Damen-Quartet.
"Walzer und Marsch aus der "Serenade," op. 63.....Volkmann
Streichorchester.

The string orchestra was that of the Chicago orchestra, and the playing of the orchestral numbers was what one had a right to expect from such musicians. The "Suite Caractéristique" of Henry Schoenefeld, musical director of the club, is a work of more than usual merit. The themes are all melodious and pleasing, and their handling shows a master hand. The march movement is based upon negro melodies, and is an illustration of Southern plantation life. Mr. Schoenefeld is one of the foremost

native American composers, and his works are rapidly calling attention to their author.

The Rommeiss Lady Quartet did excellent work and received warm applause. Mrs. Rommeiss-Thacker has a fine rich contralto voice, and sang Schubert's "Wanderer" with a depth of feeling which received hearty recognition from the audience. The male chorus is making steady advancement under Mr. Schoenefeld's able leadership.

Mary Coolbaugh Fuller, daughter of Chief Justice Fuller, of the United States Supreme Court, and Emily S. Hutchinson, daughter of D. B. Hutchinson, a prominent citizen of Chicago, gave this program at Central Music Hall Tuesday night:

Concerto, C major.....Bach
Misses Fuller and Hutchinson.
Polonaise, "Mignon".....Ambr. Thomas
Mrs. Myer S. Emrich.
Andante and variations, op. 46.....Schumann
Misses Fuller and Hutchinson.
"Nightingale's Song".....Ganz
"Violet".....Hood
"Vogel im Walde".....Taubert
Mrs. Myer S. Emrich.
Variations.....Beethoven-Saint Saëns
Misses Fuller and Hutchinson.

These young ladies are devoting themselves to ensemble piano playing. They have evidently given several years of hard and thorough work to the study of their art. Both possess highly sensitive musical temperaments and their playing is brilliant and full of expression. Their technical accuracy is remarkable. They play with absolute precision; their touch is firm, equal and elastic, and their use of the pedal could be imitated to advantage by many pianists of pretension. In the Bach concerto the themes were always clearly enunciated and the passages were distinct and even. In the Schumann variations they showed much poetic conception, and their nuances and shadings were well done. Their performance of the Saint-Saëns variations was the perfection of ensemble playing, and would do credit to any two pianists. Mrs. Myer Emrich sang brilliantly.

Yesterday afternoon the regular concerts of the Chicago Orchestra at the Auditorium were resumed. The program was:

Suite in D.....Bach
Concerto for violin and violoncello, op. 102.....Brahms
Symphony, No. 5, C minor.....Beethoven

The Bach suite was given with the finest perfection, both of execution and phrasing. The Brahms concerto is really misnamed. It can hardly be called a concerto, but is more properly a symphony for the orchestra, with obligato parts for violin and violoncello. Its musical worth would seem to be confined entirely to the excellence of the knowledge of the technic of composition shown. Every movement is characteristic of the musical pedagogue, and nowhere is the true light of genius apparent. The themes are dry and unmusical and their elaboration is diffuse and overdrawn to an extent which makes the composition tiresome to listen to. Messrs. Boegner and Steindel played the solo parts in a thoroughly artistic manner. Mr. Thomas has given more satisfactory readings of the symphony on previous occasions. The nobility and impressiveness which he usually imparts to the performance of the great work seemed somewhat lacking.

A most delicious "scrap" occurred a few days ago in the Columbian College of Music, and the outcome is awaited with much interest. Great efforts have been made to hush the matter up, but it has become public.

Saturday afternoon last Charles Dew went to the rooms of the college in the Athenaeum Building, Van Buren street, to rehearse for the choir service of the New England Congregational Church. He found the place in great disorder, while Seeboeck and Lombard were nervously trying to assist the office boy to remove traces of what had plainly been a lively encounter. As Mr. Dew was well posted in the affairs of the institution, it was evident to him that Messrs. Seeboeck and Lombard had received a call from Mr. Duvivier.

"Why didn't you ask me up to see the scrap?" said Dew. "I always like to be in on a good thing."

"I didn't know it was coming off so soon," replied Lombard. The secretary went on to explain that just before the arrival of Mr. Dew they had received an unexpected call from Mr. Duvivier, who began operations by bombarding Mr. Lombard with chairs. The noise attracted the attention of Mr. Seeboeck, who was giving a piano lesson to a pupil in an inner room. He opened the door to see what was going on, but drew back just in time to escape being hit with a flying chair. Then Mr. Seeboeck came out to expostulate against the violent form which Duvivier's call had assumed. It was at this juncture that the threats to maim, mangle and kill Seeboeck were made by the visitor, who was fortunately induced to retire before any blood was drawn. When the story had been told, Dew naively asked what they were going to do about it.

"I don't know," said Seeboeck. "But it's awful to have

that man going on like this. He's liable to come in here and kill both me and Lombard."

"Why don't you have him arrested?" innocently queried Dew.

"I'll do it!" responded Seeboeck, and early Monday morning he went to Justice Eberhardt's court and swore out a warrant for Duvivier's arrest and arranged to have a constable come to the college at 11 o'clock to serve it. The constable was dilatory and did not show up until noon. Just before then Mr. Seeboeck, in consultation with his legal adviser, made a discovery that induced him to postpone the arrest. This was that he had no witnesses to sustain his complaint. True, Mr. Lombard and the office boy were present during the upheaval, but they could not understand what he said, as the conversation took place in German and neither of the witnesses knows anything of that language. This put Mr. Seeboeck in a quandary. He wants to prosecute Mr. Duvivier, but will have to postpone action until that gentleman so far forgets himself as to make his threats in English, of which he is said to be a master. Meanwhile the matter is before Judge Collins as referee, and a conference is to be held in the judge's office this afternoon.

The Columbian College of Music is conducted under the auspices of E. R. Bacon, who serves as president. Mr. Bacon is a Board of Trade man, and became interested in the scheme solely by reason of his desire to advance the cause of music. All of the actual business is conducted by Thomas C. Lombard, the secretary and treasurer. The directors are Max Bendix, W. C. E. Seeboeck and A. D. Duvivier. These gentlemen are also the principal instructors, Mr. Bendix being the head of the violin department, while Mr. Seeboeck looks after the piano instruction, and Mr. Duvivier attends to vocal training. All of them are stockholders in the enterprise.

The trouble, according to Secretary Lombard, grows out of his refusal to make outside engagements for certain vocalists recommended by Mr. Duvivier, or even to place them in the college concerts. The matter came to a climax at the concert given by the college at Central Music Hall, December 10, in which Mr. Lombard declined to allow Mrs. Duvivier to take part. This was the signal for open war, and it has been going on ever since.

The whole musical circle of the city is on the qui vive for the next move, and there is much interest felt in the question as to whether the result will require the attention of the coroner or a police magistrate.

Thursday evening the Sherwood Club gave a recital at the rooms of the Commerce Club. The following program was performed:

Duet, suite.....	Goldner
Prelude.....	
Romanza.....	
Gavot.....	
Messrs. L. P. Hoyt and G. W. Emerson.	
Waltz, A flat.....	Moszkowski
Miss Edith Kelly.	
"Shepherd's Duet," from "Dinorah".....	Meyerbeer
Misses Mackintosh and Lovedale.	
"Last Hope".....	Gottschalk
Miss Marie Hitch.	
"Gondoliera," from "Venezia è Napoli".....	Liszt
Miss E. V. Rann.	
"Spring".....	Abt
Misses Mackintosh and Lovedale.	
Serenade, G minor.....	Rubinstein
Romanza, op. 28, No. 1.....	Schumann
Miss Emma E. Clarke.	

This club is composed of a number of earnest young students of music and the recitals show the result of this commendable spirit. The officers elected for the coming year are: Edith V. Rann, president; Robert Stevens, vice-president; Helen Page Smith, recording secretary; Kathleen Shippen, corresponding secretary; Louise Phillips, treasurer.

Electa Gifford has received the honor of having been engaged to sing at the dedication services of the memorial church built at Albion, N. Y., by George M. Pullman. She will go East with a party which Mr. Pullman will take with him in his private car. WALTON PERKINS.

Opening of the New Jardine Organ.—The new organ recently built by Messrs. Geo. Jardine & Son for the new Scotch Presbyterian Church, of this city, was formally opened last Friday evening by Mr. William C. Carl, who exhibited the instrument with a program that held the close and critical attention of an audience that crowded the church to its utmost capacity, until the final number had been played.

The organ is one of the best that has been built by this well known firm. The action throughout is made on Jardine's patent electro pneumatic system, operated by a one cell storage battery of two volts tension, and responds to the touch with unusual promptness. Mr. Carl created a deep impression by his performance, and exhibited the organ with great skill. The young artist has seldom appeared to better advantage. The vocal numbers were sung by Miss Kate Percy Douglas, soprano, and Mr. George L. P. Butler, tenor, and both artists were received with much favor by the audience.



YSAYE gave his second recital at Carnegie Hall, on Tuesday afternoon on the 15th. The program was prefaced by four printed announcements. The first stated that Miss Theodora Pfafflin, soprano, who was to have sung, was prevented by sudden indisposition. The second stated that M. Aimé Lachaume would also be prevented from appearing owing to an accident to his wrist. The third announced that M. Paolo Gallico, professor at the Lambert College of Music, had consented to replace M. Lachaume at an hour's notice, and the fourth was to the effect that Mr. Walter Damrosch had consented to accompany Ysaye in the Wagner-Wilhelmj numbers.

It was an imposing array of changes in a short program, but it may be said at once that the public did not suffer any. The program was given as follows:

Sonata, op. 47 (dedicated to Kreutzer).....	Beethoven
MM. Ysaye and Gallico.	
"Parsifal," Paraphrase.....	Wagner-Wilhelmj
"Siegfried," Paraphrase.....	
M. Ysaye and Mr. Damrosch.	
Prelude.....	From suite op. 204.....Raff
"Rigaudon".....	M. Paolo Gallico.
Siciliano and presto (from sonata G minor).....	Bach
Romanza (F major).....	Beethoven
"Zigeunerweise".....	Sarasate
M. Ysaye.	

Ysaye did not seem to warm up in the first movement of the sonata, which had only a half hearted ring, but when it came to the andante he was in sympathetic vein and gave an ideal performance. Andante and adagio movements in Ysaye's hands take on a spiritual tinge where there is a sentiment of loftiness or tenderness to be expressed. The light but penetrant and pure nature of his tone quality lends itself specifically to the aspiring gently flowing strains of movements, such as this, and indeed Ysaye seems to lay down more than one-half his earthly sympathies when he plays them. The finale was played with brilliant freedom and sparkle, and as an exhibition of technic was flawless. It had an aerial touch, what might be called the true Ysaye color, which sometimes lacks vividness, but is always distinguished by purity and finish.

It was fortunate to find so good an ensemble pianist as M. Gallico to assume the piano part which it has also been his fortune to have played recently more than once in public. He gave a finished performance, and handled his obtrusive instrument sensitively as regarded the violinist. Indeed his skill in this regard was as commendable as his crisp, clean touch and facile execution. Altogether this performance of the Kreutzer Sonata was memorable. It was in mezzotint, but exquisitely felt, and M. Gallico scored honors with the violinist.

Mr. Damrosch attacked his accompaniments boldly, and M. Gallico had rounds of applause for his solo work. Ysaye, as per custom, refused encore until the last, when he yielded genially. The house was a good one and quite enthusiastic and discriminating.

The New York School of Opera and Oratorio at 106 and 108 East Twenty-third street, under the direction of Emilio Agramonte, gave on Tuesday evening of last week at the Berkeley Lyceum the following program:

"MIRELLA"—GOUNOD.	
(First act.)	
Mirella.....	Miss Clarita del Solar
Taverna.....	Miss Sara Carr
Clemenza.....	Miss Lily Welch
Vincenzo.....	Mr. George W. Campbell
Ladies' chorus.....	
"ROMEO E GIULIETTA"—GOUNOD.	
(Third act, first tableau.)	
Giulietta.....	Mrs. Robert Graves
Romeo.....	Mr. Ethan Allen Hunt
Fr. Lorenzo.....	Mr. Alfred R. Kunz
"CARMEN"—BIZET.	
(Second act, first, second and third scenes.)	
Carmen.....	Miss Viva Cummins
Paquita.....	Miss Clarita del Solar
Mercedes.....	Miss Anna Holbrook
Eccamillo.....	Mr. Emilio de Gogorza
Zuniga.....	Mr. Louis Alberti
And chorus.....	
"THE SPECTRE KNIGHT"—CELLIER.	
Viola.....	Miss May E. Bennett
First Lady.....	Miss Anna Holbrook
Second Lady.....	Miss Emma P. Spicer
Lord Chamberlain.....	Mr. George W. Campbell
The Duke.....	Mr. Alfred R. Kunz
Otto.....	Mr. Joseph Colt
And pages.....	
Masters Albert Agramonte, Walter Everard and George Frech.	

The acts were mounted and costumed appropriately, and the young people had the satisfaction of singing to a

packed little theatre. The chorus—after Mr. Agramonte's own precise and intelligent handling of the piano, which was made to do the duty of orchestra—deserves primary mention. It was really very good, tuneful and well trained, and not only sang but acted with liveliness and grace. Among the soloists the acting was in all cases better than the singing, in some cases surprisingly good. The true state of the case is, that Mr. Agramonte has had a fair amount of talent, but slight vocal material to work on. All that was brought forward was of a mediocre nature, but it must also be mentioned in conjunction that the Berkeley seems a very poor place in which to sing. Voices which had been heard elsewhere—that of Mr. Gogorza for instance—seemed swallowed up before they reached the footlights, and did not suggest half their ordinary volume or resonance. This makes it a trifle difficult to pronounce upon the pupils, but in the effort to make due allowance lack of quality and of timbre would still remain apparent.

The voices were all slight and painfully devoid of dramatic color. With what was at his disposal Mr. Agramonte has done well, and the easy deportment and technical intelligence of the pupils on the stage are highly commendable.

A most picturesque, beautiful and gorgeously costumed "Juliet" was presented by Mrs. Robert Graves. Miss Viva Cummins as "Carmen" did her castanet dance with as much abandon as belongs to our standard "Carmens," and deserves more than a few words of praise, as few girls like her would have the confidence as well as talent to study herself the best models and so freely adopt their methods. In the "Spectre Knight" the best all-round work was done. Miss May E. Bennett, Mr. George W. Campbell, Mr. Alfred R. Kunz and Mr. Joseph Colt were all good, Miss Bennett in particular acting very prettily and singing prettily, too—but again with the small voice and rather monotonous accent, which were so out of keeping with the possible environment of any duly proportioned stage. If this were all the fault of the house Mr. Agramonte should look to it next time that his voices get a better chance.

On Monday the 14th the second of Albert Morris Bagby's January "Musical Mornings" took place at the Hotel Waldorf. The Adamowski Quartet from Boston played and Mlle. Zélie de Lussan, from the opera, sang.

It was one of the most delightful of these many delightful mornings. Mlle. de Lussan succeeded in revealing herself in vocal colors such as have not thus far distinguished her performance at the Metropolitan. Away from the haunted—for her—atmosphere of the Metropolitan, and free from the feeling that there was any preconception or special association to combat, she was her best self and sang with a beauty of tone and volume and an artistic abandon which made a pronounced impression. She sang Massenet's "Elegie" with cello obligato by Mr. J. Adamowski and Mr. Orton Bradley at the piano. In encore she gave a delicious little song by François Thomé. "Vedrai carino," from "Don Giovanni" she gave exquisitely and, again persistently encored, sang a little ballad, "Marguerite," by Mr. Macfarlane. La Villa's "Meeting and Parting" was her last number, which was again encored. Everything for Mlle. de Lussan was applause and encore. She had a most enthusiastic reception and won her laurels well, for she most assuredly disclosed a larger vocal wealth and suggested a broader art than have been made apparent in her operatic work. Evidently operatic influences, as they have shaped themselves for her here, depress Mlle. de Lussan and hamper her possibilities which are greater than the opera-going public has had opportunity to guess.

The quartet headed by Mr. Timothy Adamowski played delightfully and in the most finished manner Beethoven's Quartet in A major, op. 18, No. 5. Andante, from Tchaikowsky quartet; "Romanza," from Grieg quartet, and a Scherzo, by Stanford, formed their program. The quartet headed by the popular and very comme il faut Mr. "Tim" has only to appear to arouse plaudits, but they always earn them by musicianly work, aside from personal claims to favor.

The American Symphony Orchestra, Mr. Sam Franko conductor, gave its first concert of this season and the second of its existence on Thursday afternoon at Chickering Hall, assisted by César Thomson, violinist. The audience was not as large as the intrinsic merits of the performance should invite, aside from the fact that a spirit of patriotic encouragement might be expected to rule a large majority. As the title of the organization denotes, it is composed solely of native-born American performers, banded together to prove if possible that not even the New York metropolis is dependant on foreign import to accomplish artistic symphonic work. Just how far this purpose may be realized it will take a little more age to decide.

Thus far results are seriously good. The band plays with spirit, purity, and, above all, compactness of tone; there is an equal balance, and the variety and delicacy of nuance, which longer rehearsal will develop, is at present made up for by a pristine vigor, sturdy and wholesome, which is not the worst attribute for a newly formed corps.

In a word, there seems plenty of backbone, earnestness and pure-toned material in this orchestra for time to prime and mold into refined symmetry. They play very well now, but longer companionship, while not unnecessarily impairing the vigor, will no doubt diffuse more softened shade. Mr. Franko leads his men in a firm and contained manner, and it is to be hoped this orchestra will receive the support to which its musicianship entitles it. Bargiel's "Medea" overture and Gade's B flat symphony were the works played. César Thomson played the interesting Goldmark A minor concerto, which he had not been able to play at the Philharmonic, and in the accompaniment to this the orchestra scored some honors, working with the precision and ease of old-timers, and allowing the soloist free play.

The way Thomson did play was, as usual, astounding. To hear such feats of virtuosity and then look up and regard the man's impassive face is a mystery. They are accomplished evidently without a quickening of the breath. The firmness and body of Thomson's tone are beyond those of any of his compere reliable and impressive, and when the fireworks of the concerto began to fly and the same unerring firmness was present one could not but marvel much. He had a thunderous encore and played Händel's "Passacaglia" with variations of his own—variations to make other violinists weep, but which beneath his bow shot forth with an absolutely irritating ease. Isidor Luckstone accompanied the Händel number on the piano. The work of the orchestra itself was appreciated, and Mr. Franko was many times called upon to bow his acknowledgments.

The Beethoven String Quartet gave its second concert of the season on Thursday evening at Chamber Music Hall. The program included Smetana's E minor quartet "Aus meinem Leben," the adagio and menuetto from Mozart's trio, op. 19, in E flat major, and Brahms' Quartet in G minor, op. 25, for piano, violin, viola and cello. The quartet headed by Mr. Gustav Dannreuther was in precise and virile form, and gave a consistently good performance.

The Brahms Quartet went particularly well. Mr. Reinhold Herman played piano and, with no sinecure to perform, came through excellently. The trio of strings was on a par, and all the vivid color, the novel figures and varied rhythms of this fascinating bit of chamber music got strong, sympathetic treatment and due emphasis. Mr. Herman plays with crispness and brilliancy, and proved a valuable factor in this difficult work. In the first movement, allegro, the authority of the strings was paramount, and they bring forth at all times a strong, pure body of tone.

Probably Mr. Dannreuther alone had his most effective opportunity in the closing theme of the Smetana quartet. Toward the close of the last vivace movement there comes a broad, slow digression, which Mr. Dannreuther handled authoritatively and with sentiment. Mr. Schenck, with his cello, had excellent opportunity in this same quartet, both in the second and third movements, and he played with sonority and judgment. One could hardly resist the idea that Smetana's "love" was a simple peasant maiden, to be addressed in rugged, non-complex accents, albeit with fervor. There is nothing of the romantic or poetic in these lovelorn strains, which would seem more fitting to the child of nature than to our fin de siècle art daughters.

The Mozart music made a most effective wedge. It was really an excellent program, and Mr. Otto K. Schill scored a point or two in the menuetto with the viola. The audience was fairly sized and had plenty of enthusiasm.

On Friday afternoon Mr. Charles J. Arter and Mrs. Ida Gray Scott again received their friends at Mr. Arter's studio, 10 East Twenty-third street, the invitation being issued to meet the Suto Sisters. Over 300 people were present and the music, which is furnished solely by professionals, was altogether delightful.

Mrs. Scott herself sang Chaminade's "Ritornelle." She sang it extremely well, but it is a smaller number than that which fits best her large, broad style. The mellifluous French loses also in the English version. The Misses Rose and Otilie Suto played with their delicate clearness and finish Heller's A flat "Tarantella," Duvernoy's "Feu Roulant étude," and an Impromptu by Reinecke on a theme from Schumann's "Manfred," all arranged for two pianos. This unusual form of concert music has a specific charm. Outside the school or conservatory we are not wont to hear work for two pianos, and then always given en amateur. To hear two accomplished pianists perform it in public, having constituted it their métier, is a distinct pleasure, particularly as so large a field of piano literature lies ready to their disposal. These sisters phrase exquisitely and have a graceful and poetic conception of what compositions they undertake. They make the most accurate ensemble conceivable.

Miss Katherine Bloodgood, the excellent contralto, sang Nevin's "Oh, that we two were Maying," and Mr. Leonard Auty, a tenor of force and pure, even quality of tone, gave a Scotch song in a stalwart and tuneful fashion. It was socially and musically a very pleasant afternoon, and Mr. Arter's aesthetic rooms, with their pretty lights, draperies and decorations, looked most attractive and picturesque.

On Friday evening, Mr. William C. Carl gave an organ

recital on the new electro-pneumatic organ of three manuals and pedals in the Scotch Presbyterian Church, Ninety-sixth street and Central Park West. The organ, which was built by Geo. Jardine & Son, is an imposing looking structure, and, as played by Mr. Carl, gives forth an imposing combination of sound. This virtuoso of the organ went through a lengthy and difficult program in a masterly fashion, playing works of Händel, Bach, Widor, Deshayes, Guilmant, Chauvet, together with arrangements of works made by himself, and a composition by B. Luard Selby, written expressly for him. Contrasted with the breadth and gravity of the aria from Händel's concerto the flexible brilliancy of the toccata from Widor's Fifth Organ Symphony made a superlative example of organ playing. In the toccata Mr. Carl obtained as clear and facile a response from the giant instrument as he might from a piano, and the velocity and distinctness of his work was wholly admirable. He played the concerto with massive dignity and really majestic tone. A great and impressive organist certainly is Mr. Carl, and absolutely at ease under the most taxing conditions.

Mr. George L. P. Butler, tenor, and Miss Kate Percy Douglas, soprano, assisted with some songs. Miss Douglas sets out with obviously good intentions, but her unsteady intonation in the head register the other evening spoiled matters. The "Voices of Spring," written by Mr. Carl and sung by Mr. Butler, sounded like an old friend. There surely did seem something more than the words to recall Mr. Jensen.

This was in truth a great organ recital. The program informed the people that with the storage cello of this majestic instrument duly attended to it might be played for 300 consecutive hours, and that the bellows is driven by a four-horse power "Otto" gas engine. There seemed some need the other evening for a man to stand in front gazing at the pipes. He stood at Mr. Carl's right and had nothing to do with the music. From what could be seen at the rear of the hall his sole occupation seemed to be a scrutiny of the pipes. It looked like the man of the bellows come before instead of behind, which would not be any improvement, and further, as though he were on guard against impending calamity, such as may happen on cables, elevators and other time and labor saving contrivances.

It's really quite an interesting study to watch a group of operatic artists on the stage in repose, sitting waiting their turn, as on last Sunday night for instance, in the "Stabat Mater." Nordica had a cold and came on enveloped in a duly abundant and becoming quantity of lace scarfs for wrappings and the like. She fussed altogether too much with these extras. The cloak fell off and was drawn on and the lace was arranged in a quadrupled fold and thrown round her neck half a dozen times. Finally the lace was taken pretty much as a "blanchisseuse de fin" might take it, thoroughly shaken well in front of the audience, neatly folded and patted in the prima donna's lap and once more adjusted between her shoulder blades in the space of five minutes or less, until her music began, and the whole paraphernalia had to be dropped on the chair. But Nordica never looked so fresh and pretty.

Scalchi in her aggressive red gown with her thoroughly at home manner sat down as though she were in a humor to sit and liked the chair, but did nothing particular of any kind except look ready for her business.

Plançon posed like any established art model. There was almost an air of fatalism about his self-conscious inscrutability. But the sitting and waiting in front of a few thousand lognettes is not the most fatiguing part of the business for Plançon.

Tamagno, although good tempered, looked bored to death. He has no art of "masterly inactivity," and if he is not singing, must own the stage to pace with absolute freedom. The colossal tenor of the sweeping gesture and free methods looked ludicrously out of place glued to the little chair. He couldn't pose for his life, and he must needs be up and doing, so failing both he gazed uneasily about and rolled up tight and unrolled again his little bit of music, which seemed with him a petty nuisance. It looked as though he might like to take the nasty little sheet and pelt it in a small ball into the space where the orchestra sits on opera nights. There was not a particle of self-consciousness about him, but the restraint and holding on decorously to the little bit of music were evidently a glib novelty.

Tuesday of last week Stavenhagen and Gérardy gave another recital at the Madison Square Garden Concert Hall. The pianist played numbers by Haydn, Beethoven, Chopin and Liszt. He was at his best in Liszt's légende, "St. Francis Walking the Waves," which he substituted for the Thirteenth Rhapsody. He played the polonaise in A flat very slovenly, and the berceuse with commendable delicacy. His encore was the "Eri King." Gérardy played beautifully an andante by Hans Sitt and numbers by Mendelssohn, Popper and Herbert.

On Monday at 3 Mr. Walter Damrosch gave at Chamber Music Hall the first of six explanatory lectures on Wagner's "Nibelungen Trilogy" preparatory to the season of German opera. "Rheingold" and Act I. of "Die Walküre" were the works discussed.

The merits of lecturer and pianist in one have in Mr.

Damrosch a valuable exemplification. Without any halt in the interest, or lame pauses where lecturer breaks off and illustrator begins, Mr. Damrosch went straight through the "Rheingold," speaking the text to his musical accompaniment, describing the significance of the "motifs" even as he played them, declaiming his version in English with a really dramatic diction, and playing the piano score admirably.

These lectures are practically the operas epitomized and their music and story given simultaneously, much after the manner of procedure on the stage. At few intervals Mr. Damrosch digresses to supply a link or two of explanation, but the story as a rule is unfolded to an accompaniment, and Mr. Damrosch for additional clearness sometimes forsakes the text for explanations of his own, which are spoken in rhythm with the music.

A child could imbibe Wagner's idea under these lectures. Mr. Damrosch knows his Wagner by heart, and his constant allusions to the reappearance of certain motifs in in other operas, with examples given, are most helpful to students. He played the "Awakening of Spring" from "Rheingold" delightfully, and "Die Walküre" was equally well illustrated.

No better means of gaining close acquaintance with Wagner's ideas and methods could be chosen than these lectures. The second, on Acts II. and III. of "Die Walküre," takes place to-day. The third, on next Monday, will be on first and second acts of "Siegfried."

Concert in Astoria, L. I.

MR. J. WAMBSGANSS, pianist (a pupil of Mr. F. Q. Dulcken), made a successful début at his concert in Astoria Athletic Hall on Thursday, January 17, with the adagio and finale of Grieg's piano concerto. The concert was under direction of F. Q. Dulcken, and gave the Astorians the rare opportunity of hearing three excellent vocalists. Miss Marie Maurer, contralto, fairly enchanted the audience by her finished style and rich voice. Miss Erni, soprano, a pupil of Madame Viardo Garcia, and Signor Sartori, baritone, were also most enthusiastically received, and their selections gave the Astorians a rare musical treat, which was acknowledged by the hearty applause and encores with which Athletic Hall resounded.

Such concerts tend to increase the taste for good classical music in the community. May they also be encored! The following was the program:

Vocal quartet.....Nachtlager von Granada
Concordia Maennerchor.
C. Russ, first tenor; W. Brodsky, second tenor; C. Birkner, first bass; A. Hiller, second bass.
Piano solo, Grand Concerto.....Grieg
Adagio and Finale. Mr. J. Wambsganss.
Orchestral accompaniment on second piano, Mr. F. Q. Dulcken.
"Page Song," from "Huguenots".....Meyerbeer
Miss Marie Maurer.
Violin solo, Cavatina.....J. Raff
Mr. A. Beyer.
Aria from "Marriage of Figaro".....Mozart
Signor Sartori.
Grand Scene and Aria, "Freischütz".....Weber
Miss Henriette Erni.
Piano solo, "Awakening of the Lion".....De Kontaki
Mr. Wambsganss.
Vocal Quartet, "Vor Liebchen's Thür".....
Concordia Maennerchor—C. Russ, first tenor; W. Brodsky, second tenor; C. Birkner, first bass; A. Hiller, second bass.
German songs—
"Ich Grolle Nicht".....Schumann
"Wiegenlied".....Schubert
Miss Marie Maurer.
Violin solo, "Kujawiak".....H. Wieniawski
"Toreador Song," "Carmen".....Bisot
Signor Sartori.
Grand duo, "Norma," two pianos.....Thalberg
Mr. J. Wambsganss and Mr. F. Q. Dulcken.
Waltz song, "Romeo and Juliet".....Gounod
Miss Henriette Erni.
Grand duet, "Puritani".....Bellini
Mr. Desmond Nelson and Signor Sartori.
Vocal quartet, "Annie Laurie".....Dudley Buck
Concordia Maennerchor.

Mr. Thies to Sing in Boston.—Mr. Albert S. Thies will sing twice in Boston during February with the Händel and Haydn Society—"Israel in Egypt," and a song recital at Chickering Hall, February 4.

The Maud Powell Quartet.—The Maud Powell Quartet played recently at New Bedford and very much pleased their audience, also the local critics.

Ysaye Re-engaged.—Ysaye has been re-engaged by the Philharmonic Society of this city for their concerts, March 8 and 9, and will play on this occasion the Beethoven concerto.

A New York Musical Institute Recital.—A program soon to be given by the New York Musical Institute will consist entirely of compositions by E. A. MacDowell.

Mr. Evans Plays.—Mr. Frederick Shailer Evans gave a concert on January 10 in Cincinnati, assisted by the Detroit Philharmonic Club. He received many favorable criticisms from the local press, notably the "Inquirer," which said:

Mr. Evans showed excellent taste and good judgment as an ensemble player, thoroughly imbued with the spirit of these compositions and filling the requirements of his situation with dignity and composure. He carried the theme in the last movement of the quintet with much force and clearness.



BOSTON, Mass., January 20, 1895.

MR. ARTHUR WHITING, assisted by Miss Little and Mr. T. M. Adamowski, gave a chamber concert, the first of two, in Bumstead Hall, the afternoon of the 15th. He played Brahms' variations and fugue on a theme by Händel; his own "Bagatelles"; "Humoreske, Bagatelle, Scherzino, Idylle, Etude," and with Mr. Adamowski a new suite (MS.) by H. W. Parker, E minor, op. 41, for violin and piano. Miss Little sang five songs by Franz and four "Norman Songs" by Miss Lang.

There is an Indian fable invented to give to mortals an idea of the length of infernal torment. Once in a million years an angel rubs for a second with a silken handkerchief the topmost peak of the mighty mountain range crowned perpetually with ice and snow. Not until thus the mountain range is rubbed away will the condemned sinner find the slightest respite from suffering.

Brahms' variations and fugue on a theme by Händel also give an excellent idea of eternity. Some of the variations are of rare, almost superhuman beauty; who would be so bold as to dispute it? There are passages that are granitic in their strength. Then, again, Brahms seems to work like a mole. The mole knows why he works and never tells.

Here are lines that are outwardly at least impressive. They are from Rossetti's "Monochord," written during music:

Oh! what is this that knows the road I came,
The flame turned cloud, the cloud returned to flame,
The lifted shifted steeps and all the way?
That draws round me at last this wind-warm space,
And in regenerate rapture turns my face
Upon the devious coverts of dismay?

Can you tell me what all this is about? Somehow or other the more "impressive," the more "potential" music of Brahms reminds me of these lines.

In the performance of the difficult task of interpretation, Mr. Whiting was more fortunate in the lighter and more tender passages. For a fully successful performance he lacks the breadth, the authority, the demoniacal possession. But his own delightful pieces were played delightfully. I have not heard any short piano pieces for many months that gave me so much pleasure. They are trifles, but music-trifles; whimsical, capricious, a pen sketch, a bubble blown; they are full of individuality; their originality is not affectation. They are summer pieces. The hearer should swing in a hammock not too near the open window of the music room. (By the way, there should be a code of correct positions for hearing symphonies, sonatas, variations and bagatelles.) The flowers—not of the old-fashioned garden—should breathe out exotic odors.

Mr. Parker's suite was a disappointment. Cleverly invented, and again put together as though at random. The intermezzo seemed the strongest and most characteristic of the movements, although the Canzone met with popular favor, possibly on account of Mr. Adamowski's sympathetic fiddle.

Miss Little sang the songs by Franz and Miss Lang monochromatically, and with unnecessary waste of breath, just as in a badly packed radiator there is a fringe of sizzling due to steam of misdirected energy.

Miss Suza Doane, pianist, made her first public appearance in Boston the evening of the 15th in Steinert Hall. Assisted by Mr. Schroeder, she played Rubinstein's sonata for piano and cello, op. 18. She then played these solo pieces: Händel's "Harmonious Blacksmith," Scarlatti's pastorale, Reinecke's cadenza, op. 87, No. 9; nocturne, op. 27; etude, G flat major; prelude, A flat major; ballade, G minor, by Chopin; scherzo, op. 41, Mason; Liszt's Liebestraum, No. 3, and E major polonaise.

Miss Doane, I understand, came originally from Dorchester. She studied for four or five years in Leipsic, and there took honors. She now lives in Salem, which pretty town was once described as "the city of the unburied dead."

Miss Doane has a well developed technic. She has a fiery temperament, and of this fact she seems to be ignorant; at least she does not turn it, like hot water, into the lukewarm pedagogic bath which she prepares for her hearers. How, then, do you know that she has temperament? someone may naturally ask. Because it cropped out in the most unexpected and barren places, as in

the Reinecke cadenza, for example—in a Reinecke cadenza of all things in the world. Or does long life in Leipsic, with daily draughts of "gose," pave the way to the understanding and enjoyment of such music? They say that Reinecke is an amiable old gentleman; why then does he persist in writing cadenzas. I remember one to a cello concerto by Haydn—I think it was by Haydn—which was as long as a Presidential torchlight procession, and there the comparison stops. Well, in this cadenza Miss Doane showed that she had the sublime and dangerous gift.

There were other infrequent revelations. There was fire galore in the Rubinstein sonata; slack-a-day! there was little or no appreciation of dynamic values. Nervousness, due possibly to a first appearance, injured the performance of the pieces by Chopin and turned the nocturne into a spasm on crutches, just as the prelude was ruined by a schoolgirlish "wealth of expression," which being interpreted means that it was spasmodic, unrhythmical, without balance or tonal beauty, and therefore without expression. In the "Liebestraum," the scherzo by Mason, and the study and ballade of Chopin she was heard to advantage. Her strength was well nigh exhausted by the time that she came to the pomp and hurrah of the polonaise.

This girl has good fingers, and I believe firmly that she has the stuff of which emotional pianists are made. She should forget Leipsic and the pedagogues for a while. She should listen to fiddler and to singer. She should realize the one great fact that song must be sung. At present her performance is apt to be angular and nervous where it should be rounded and lazily sensuous.

Did not Miss Doane once play in New York at a concert of the Boston Symphony Orchestra?

* * *

The second concert of the Cecilia under Mr. Lang was given in Music Hall the evening of the 17th. The Wage Earners' Concert was the evening before. The program was as follows:

"Blessing, Glory and Wisdom".....Bach
"How Sweet the Moonlight Sleeps".....Callcott
"Love Plumes His Wings".....Miss Lang
"Trumpet Blow, Music Flow".....Gounod
"Daybreak".....J. C. D. Parker
"My Love Dwelt in a Northern Land".....Elgar
"The Lord is a Man of War".....Händel
Men's voices.

"Chorus of Phœaciens".....Bruch
I regret to say that this was a dull concert. The fault was not so much in the chorus as in the selections themselves. The motet by Bach was sung without the absolute conviction and the strength in repose that are so necessary to success. The features of the evening were the excellent singing of the chorus in Elgar's "My Love Dwelt in a Northern Land," a part song that narrowly escapes being a masterpiece in its little way, and the more than excellent performance of Callcott's beautiful glee.

Miss Elise Fellows, a young violinist, gave a smooth and pure rendering of the andante from Mendelssohn's concerto. In the finale there was an absence of the requisite dash and elegance.

Mr. Richard Hoffman played pieces by Chopin and Rubinstein; he also played his arrangement of the scherzo from Mendelssohn's Scotch symphony and a scherzo of his own. This veteran was an interesting apparition, and to the younger generation it was as though a pianist had arrived from another planet. Crisp and delightful was his playing of the Mendelssohn scherzo, although such arrangements are now voted to the limbo where may be found so much piano music that gave our fathers and mothers genuine pleasure. Will there finally be a recoil? After Brahms will there be a return to pieces in which pearly scales and evenly brilliant arpeggios will awaken delight?

* * *

The twelfth symphony concert was given last evening in Music Hall. The program was devoted to selections from the operas of Wagner, and was as follows:

Overture to "Rienzi."
Introduction to Act III. of "Tannhäuser."
Overture to "The Flying Dutchman."
Introduction to Act III. of "Lohengrin."
Prelude to Act III. Dance of apprentices, procession of the master singers, and hymn to "Hans Sachs," from "The Master Singers of Nuremberg."
"Walther's" prize song, "Morgenlicht Leuchtend," from the "Master Singers of Nuremberg," Act III, Scene 5.
Procession of the gods and lament of the Rhinedaughters, from "The Rhinegold."
"Siegfried's" love song, "Winterstürme wichen dem Wonne-mond," from "The Valkyr," Act I, Scene 2.
Forest sounds, "Waldweben," from "Siegfried."
"Siegfried's" passage to "Brünnhilde's" rock, Morning Dawn and "Siegfried's" trip up the Rhine, from "Twilight of the Gods."

Mr. Schott was in voice and excellent physical condition. He declaimed lustily, to the evident enjoyment of the audience, for he was applauded heartily.

The program was arranged with a view to showing the development and growth of Wagner. To me some of these numbers suffered irretrievably by being taken from their proper place, by being uprooted, separated from the forest or court background, and presented as potted plants.

Thus, for instance, of what interest is the introduction to the third act of "Tannhäuser" when it is suddenly thrust upon you as an isolated concert number?

You heard a similar concert lately in New York and formed your own ideas as to the readings of Mr. Paur. It is only necessary to now state that the orchestra gave a brilliant performance and that Mr. Paur directed as though he enjoyed thoroughly the task.

Here let me call your attention to an article in a recent number of the "Pall Mall Gazette." The performance of Mozart's "Bastien et Bastienne" as a curtain raiser in London to "Hänsel and Gretel" suggested these thoughts to the reviewer. Suppose that the little operetta were submitted to the new judgment of the present musical generation as the work of a modern composer. The reviewer says:

The composer of such a piece would assuredly be informed that in a great number of instances his ideas are commonplace, that his thoughts are apt to develop monotonously, that his conclusions are conventional and his melody too often built upon fixed and ordained lines of composition to persuade one that it possessed any inspiration. This, mind you, would be a prejudiced and dull point of view; it would not touch anywhere near the truth; and yet there would be so much of plausibility in it that such a judgment would probably be allowed to pass without arousing any particular resentment.

And the reason of it all would lie in the somewhat excessive use which Mozart—consider his extreme youth and forgive him!—has made of the commonest musical conventions of his day, the symmetries, the endings, the rhythms which were stamped as current coin by the common genius of his time. * * * For it is the custom to consider that since present musical forms, whatever else they may be, are far removed from the commonplaces of the past, for that very reason they may be said not to partake of commonplace at all. Many musicians—academic and otherwise—would be shocked to be questioned as to possible commonplace in Wagner and in a thousand other musicians who utter the musical thoughts of to-day. Where is it? they pertinently ask. As to the past—in Gluck, in Mozart, in Haydn—it is here and here; but as to these present musicians we cannot discover it. And they proceed to imitate and reflect the music of the present that they admire, never dreaming that they are themselves creating an entirely new commonplace.

We say that the general ignorance is profounder and darker because the commonplace of modern musicians is hidden under abstruser academic laws than was the commonplace of a former time. Page upon page of Wagner reads, even to the educated musician, as a marvel of ingenuity and dexterous manipulation. The deliberate resolution on the part of the composer to withdraw himself as distantly as he can from any accusation of the older commonplace has resulted in this amazingly elaborate figuration. Yes, after all, the point rather is this: "Is it all beautiful music, or is some of it likely to be shown up in time as merely a series of musical exercises, disguising a lack of inspiration? We are fairly convinced, by an examination of the little Mozart operetta from which we started this discussion, that behind this elaborate obscurity which prevailed so monotonously in modern music there is as fixed an element of possible commonplace as ever there was in ancient symmetry that has been the butt of so much fashionable modern abuse. Let us grant that there is much of this somewhat worthless symmetry in even the greatest masters of last century, we will yet stake much upon the view that when, in time, the future generations shall become familiar with the modern method of academic writing there will be no less of such worthless music writing found in the pages of the most sacred musicians of this time. And it will be the imitators of contemporary greatness who will make conclusive demonstration of the fact.

The last of the Stavenhagen-Gerardy concerts was given yesterday afternoon in Music Hall. Mr. Stavenhagen played Haydn's F minor variations, Beethoven's sonata op. 27, No. 2; Chopin's C sharp minor scherzo, berceuse, and A flat major polonaise; Liszt's "Sonnetto del Petrarca," "La Chasse" (Paganini), and thirteenth rhapsodie. Master Gerardy played Servais' "Le Désire" fantasie, by request (fancy anybody making such a request!), a sonata by Boccherini, arrangements of Chopin nocturne and Schumann's "Abendlied," and Popper's "Spinnlied."

As a Liszt player Mr. Stavenhagen deserves warm praise. He never accentuates the patent vulgarity and never exhumes that which is latent. Yesterday he played the pieces by Chopin and Beethoven in calm, perfunctory fashion. I have seldom listened to a more inadequate and pale performance of the Chopin scherzo. When Mr. Stavenhagen plays such works he reminds me of a New England boiled dinner. It is respectable, solid, without affectation; it is also without poetry or passion.

Master Gerardy again reminded all that there is such a thing as divine birthright to play an instrument.

On the back of the program was a letter in which Mr. Stavenhagen poured out his soul in thankfulness to the piano makers for whom he is an ambulatory exhibitionist. Over this letter stood in bold type, "Commendation from Sir Hubert is praise indeed." Accuracy, gentlemen, accuracy, even in the fury of piano puffery. The quotation from "A Cure for the Heartache" should read, "Approbation from Sir Hubert Stanley is praise indeed."

* * *

I confess that I am amazed at the daring of Mrs. Richard Blackmore, Jr., who will give a song recital in a fortnight. She will sing songs by Bizet, Massenet, Cornelius, Mozart, Mascagni and others; but, mirabile dictu, she announces no song by Miss Lang or Mr. Clayton Johns. You should live here to fully realize the courage of this singer.

* * *

Do you wish to read a strange, mad, decadent version of the story of "Lohengrin," son of "Parsifal"? Then hasten and buy, for there are not many copies, Jules La Forge's "Moralités Légendaires." There will you learn

that "Elsa" on the bridal night sang to "Lohengrin" this song:

Sanson a cru en Dalila,
Ah, dansons, dansons à la ronde!
La plus belle fille du monde
Ne peut donner que ce qu'elle a."

No wonder that "Lohengrin," asked her "Who taught you that song? Don't you know something less epithalamial?"

But you will find flights of rare and radiant prose even when you stumble across such a title as "Hamlet, or the Results of Filial Devotion." Prose that reminds you of La Fontaine's beautiful "L'Imitation de Notre-Dame la Lune."

Did you ever love a woman that died thousands of years ago? From boyhood I loved Balkis, Queen of Saba; and now, too late, I have learned a damning fact concerning her beauty. George Sale, Gent. was the traitor, and would that I had never seen his notes to the Koran!

For it seems they told Solomon that Balkis' legs and feet were covered with hair, like those of an ass. Now she was of an unbelieving people. "It was said unto her, Enter the palace. And when she saw it she imagined it to be a great water, and she discovered her legs by lifting up her robe to pass through it. Whereupon Solomon said unto her, Verily this is a palace evenly floored with glass. Then said the queen, O Lord, verily I have dealt unjustly with my own soul; and I resign myself, together with Solomon, unto God, the Lord of all creatures." Even then Solomon could not resolve to make her his wife till the devils had, by a depilatory, taken off the hair from her legs. Some, however, will have it that a prince of the tribe of Hamdan loved her with a more reckless love and would not stay for such an operation. And now, to-day, an Abyssinian prince claims to be a lineal descendant of their union.

PHILIP HALE.

Boston Musical Notes.

Mr. Werner Alberti, one of the best known tenors in Germany, who was for a long time a pupil of Prof. Martin Roeder, has had a very flattering offer as first tenor to the Imperial Opera House in Berlin, which, so we learn, he will accept. Before doing so, however, he will come on a short visit to this country, and thus we shall have an opportunity of hearing him. This young artist seems to be destined to a great future, as he has been an immense success at Prague and Vienna.

The Bach Club, reorganized by Mr. Roeder exclusively for the earnest study of Bach's works, and especially of the neglected cantatas and motets, is a pronounced success this year also. A large number of new members have joined who are all faithful to the tasks given them by their enthusiastic director. The Bach Club meets in two private houses on Commonwealth avenue on Tuesday nights. It is expected that the club will soon have its first public appearance, when some of the seldom heard works of Bach will be performed.

Mr. S. S. Townsend, one of the younger baritone singers of Boston, will sing the solo in the scene from "Tannhäuser" at the next Apollo concert. Mr. Townsend studied with Mr. Clarence Hay, who has every reason to be proud of his pupil if half that is said of Mr. Townsend's singing is true.

At Brookline a very pleasant system has been inaugurated in the schools whereby every graduating class gives some kind of entertainment in aid of the Art fund, which decorates with pictures and statuary the several rooms of the school buildings. This year's class of the Lawrence School at their concert, February 7, will have the assistance of the choir of the First Unitarian Church of Boston, Mrs. Marie Barnard, Miss Lilian Carlsmith, Mr. George J. Parker, Mr. Clarence E. Hay and Mr. Arthur Foote.

Miss Lucille Jocelyn, soprano at King's Chapel, has been pronounced a great success by those who heard her sing at a musicale given by Mrs. Grant Walker, and she has been the recipient of many congratulations on account of her beautiful singing. She made quite a hit with Roeder's "Autumn Star."

Mr. Emil Tiferro sang a couple of songs at the New England Woman's Press Association this week, when the Governor of the State and other celebrities were guests.

Mr. Joshua Phippen says he has been writing music ever since he was a small boy, but it is only this year that he has had any of it published. Four years ago he took the first prize which was given by Mason & Hamlin for the best composition for the Liszt organ, and a year or so ago took first prize at the National Conservatory of Music for a concerto.

The Sunday Popular Concerts, now in their third season, were originally started for the purpose of giving people in the South Cove district of Boston the benefit of good music at a cheap price, ten cents being charged for admission. But for several reasons it was found necessary to change the location where the concerts were held, and now they are given on successive Sunday afternoons at Union Hall, 48 Boylston street. The price of admission has been raised from ten to fifteen cents and no seats are reserved. The program of the first concert, January 13, contained selections by Wieniawski, Campana, Rossini, Schubert,

Franz Neruda and others. Miss Mary Entwistle, Mr. Irving P. Irons, Mr. Charles B. Perkins and Miss Carolyn Belcher took part. It is pleasant to know that two of the performers received engagements through their work upon that occasion. The object of the concerts is now twofold: first, to give good popular music at a low price so persons of smallest incomes can attend, and, second, to give young artists, or perhaps students is more correct, a chance to be heard in public, a chance to see what it is like to sing or play in public. Next Sunday Mrs. Nathan Matthews, Jr., wife of the ex-mayor; Miss Katharine Jennison, Miss Emma Becker and Mr. Samuel Bates are the ones who volunteer their services.

May Florence Smith was here this week and gave two demonstrations of the Steno-Phonetic System of Music for the classes of Mr. Frederick Butterfield, her representative in Boston. Notwithstanding the very bad weather on Wednesday there was a full and large attendance, among whom were several prominent teachers. Miss Smith was much gratified by the work these classes are doing, and the newer class who have only taken lessons a few weeks quite astonished her by their work. Mr. Butterfield is a great student and Miss Smith finds him a highly efficient, reliable and capable teacher of her system. Miss Smith is now located at Carnegie Hall, New York city, where she has large and well arranged schoolrooms.

The New England Conference of Educational Workers held a public meeting in the hall of the English High School Building this morning. The subject under consideration was Music, and short papers were read, interspersed with singing by the choirs of the public schools. Fifteen minutes were allowed to each speaker, and the exercises were interesting and largely attended. Louis C. Elson spoke on "The Broader Music," H. E. Holt on "Vocal Harmony, or a Plea for an Oral Language in Music," S. W. Cole, "Music Reading;" in fact music was discussed in all its various relations.

New York does not enjoy (?) the monopoly of loud conversation during the performance of music, for at the Cecilia concert on Thursday evening, some people in the balcony disturbed everyone in their neighborhood by their talking, while on the floor a couple of people kept up a running fire of comment upon the music, which was most disagreeable and annoying to those unfortunate enough to be in their vicinity.

The program of Mr. Arthur Whiting's second chamber concert in Bumstead Hall Tuesday evening, February 12, will include piano quartets by Fauré and Schütt; intermezzi by Brahms; concert studies, Whiting.

Miss Helen D. Orvis announces a second series of five morning concerts for young people in Chickering Hall Saturdays, February 16, 23, and March 2, 9, 16. Mrs. Haskell, Miss Whittier, Miss Hawkins, Messrs. Lang, Perabo, Adamowski, Fries, Foote and George Riddle will assist.

"Israel in Egypt" will be given by the Handel and Haydn Society in Music Hall Sunday evening, February 4. Mrs. Corinne Moore-Lawson, Mrs. Alvea, Mr. Theis, Mr. M. W. Whitney, and Mr. M. W. Whitney, Jr., will be the soloists. Tickets will be sold in Music Hall Monday, the 28th.

Miss Margaret E. McNulty, harpist, will give a concert in Union Hall Tuesday evening, the 29th. She will be assisted by Messrs. M. J. Dwyer, tenor; Jacques Hoffmann, violinist; James T. Whelan, pianist. The program will include among other interesting features a group of songs with harp accompaniment.

The program of the Symphony rehearsal and concert Friday and Saturday will be as follows: Dvorák's eighth symphony, "From the New World"; Goldmark's violin concerto, A minor; Symphonic poem, Smetana; Beethoven's "Lenore" overture No. 2. Mr. César Thomson will be the soloist.

Mrs. Richard Blackmore, Jr., will give a song recital in Union Hall, Friday, February 1. She will sing songs by Béreny, Umlauf, Stavenhagen, Langer, Meyer-Helmund, Massenet, Bizet, Cornelius, Mozart, Eckert, Mascagni, Dell'Acqua. Mr. T. Adamowski will play two movements of a Wieniawski concerto and a romanza (MS.) written for him by Gericke.

The program of the Adamowski Quartet concert to be given in Chickering Hall Wednesday evening, the 30th, will be as follows: Quartet No. 5, op. 18; Smetana quartet (first time).

A concert will be given in Union Hall on February 5, under the auspices of the Empire League of Boston. Those already engaged are Mrs. M. Murkland Turner, Mr. Herbert O. Johnson, Mr. E. Cutter, Jr., Miss Susie Robinson, Mr. E. E. Gorham, Mr. Fred Harlow, Mr. Frank Kennedy, Miss Jennie Milson.

The second concert by Miss Lois Shepard will be given in Association Hall, Charlestown, Wednesday evening, January 30. Miss Shepard will be assisted by Mr. Felix Winternitz, Mr. Charles Williams, Miss Lida J. Low and the Apollo Trio.

An orchestral concert will be given in the Grundmann studios, Copley Hall, Wednesday evening, January 30, by the Zethus Orchestra, Arthur Pohle conductor; Miss Gretchen Schofield, soprano, and Mr. Charles S. Johnson, pianist.

Mr. E. A. MacDowell has been giving concerts in the West.

It is stated that Mr. Thomas Q. Seabrooke presented at Indianapolis last Wednesday evening a two act comic opera, by Edgar Smith and Frederick Gagel, entitled, "The Grand Vizier." The piece in plot bears a startling likeness to George W. Chadwick's and R. A. Barnett's "Tabasco," which Mr. Seabrooke has been playing for some time. Even the name of the character he plays is the same in both pieces—"Dennis O'Grady." In each he is a shipwrecked Irish sailor, but in "Tabasco" he wins favor with the Bey of Tangier by masquerading as a French cook and feeding him on red hot sauces, while in "The Grand Vizier" he passes himself off as a French doctor, and treats a hypochondriacal Rajah of Tunis with whiskey so successfully that he is appointed to high office. In the opera the supply of tabasco runs out, and in the other the bottle of whiskey is lost. A new supply, in the one case of tabasco, in the other of whiskey, is found just in time to save "Dennis'" head. A very curious coincidence, to say the least.

Mr. John T. McGurn, the basso, has been engaged as a special feature in "The Flams" at the Tremont Theatre this week.

Myron D. Whitney, bass; Viola Morrill, soprano; Maud Murray, reader; Annie Frank Libbie, harpist; Abby Clark-Ford, accompanist, and the Arlington Male Quartet will appear at a testimonial concert to be given to Mr. Arthur Braham at Association Hall on Tuesday evening next.

On Friday evening next the Woman's Alliance and the Young People's Club of Jamaica Plain will give an entertainment in the Unitarian Church. Mrs. Emil Paur, Mrs. Lester M. Bartlett, Miss Edith Louise Monro, Mr. John Shepard and Mr. Frank W. Thomas will assist.

A concert was given in Hyde Park on Monday evening by Miss Gertrude Miller, assisted by Mr. H. Schnecker, harp; Miss Temple, reader; Mr. H. Going, tenor.

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HOMER A. NORRIS, { *Practical Harmony.*
Third Notice.

The author of this book has favored readers with quotations from the works of didactic musicians, in the attempt to justify his statement that C sharp is five-ninths of the interval from the first to the second sound of the scale of C. These writers are much more careful and circumspect, and do not go so far as to give the exact size of this interval.

The words employed are: "a trifle higher," "about one ninth," "is said to consist," "is somewhat higher."

It has been shown that intervals consisting of ninths of a major tone have "no standing in the art"; but it has not been insinuated here that persons who accept them have no such standing. This would not only be most impolite, but very foolish, for the greatest writers have made errors, and suppressed whole chapters in subsequent editions of their works.

Now that we have domesticated the long distance telephone, the very nature of sound itself is seen to be something quite different from what acousticians have taught in the past. The time has now come when errors in text books for American use must be eliminated.

Boys and girls here accustomed to dispute with their parents, and even to contradict them, do not reverence the authority of masters so much as do European children. The teacher must unlearn much and revise his own decisions when speaking of musical proportions. The author's "C sharp" will be closely scrutinized in a harmony class, and its uselessness soon betrayed.

When speaking of a man without standing we refer to his position in society. This C sharp has no position in the groups of sounds found in or near the key of C. It has no associates — not even relatives or family connections. For this reason it cannot be harmonized. Nothing accords with it.

This the teacher must confess when students say: "You are teaching harmony; show me how to harmonize this note."

The answer "We are considering chromatic melody; chromatic harmony is quite another matter" will cause the students to lose confidence and go elsewhere, believing this practical harmony to be really impractical harmony.

When the proportions of intervals are definitely given (if only by a long line of decimals) they may be added and subtracted at will with as much ease as ordinary arithmetical operations. Precise particulars should not be withheld in favor of such vague expressions as nearly, about, almost, rather more, &c.

There must be no blind guessing or equivocal language when scales or chords are formulated.

It has been shown that there are many kinds of C sharp and many kinds of D flat, and that these may overlap each other. Space does not permit one to give derivations or pedigrees here, or show which is higher or lower, &c., but they all have "standing," and are of real use. Their relative and actual pitches being well known must be insisted upon in teaching harmony, however much they may be varied in musical performances.

The drawing master imparts a knowledge of the straight line before treating of extremely delicate curves that show infinite variations from its course. A sculptor must know the true centre of gravity, or he could not freely make variations from the vertical. The piano pupil is made to play in strict time or in concerted music before he is allowed to indulge in the tempo rubato. The vocalist must learn to sing a scale in tune before attempting alterations of pitch for expressive purposes.

When a great singer in the attempt to give a feeling of deep earnestness at the end of a melody, say in the key of C, may gradually flatten the D until the keynote is actually reached.

We do not attempt to measure these gradations, nor think of changing the status of the second note of the scale in consequence. Yet something analogous to this is attempted here respecting the seventh sound, as will be seen at the close of this notice.

Although the singer gradually intensifies the dissonance and all is thoroughly in keeping with the spirit of art, one would not attempt to define in set terms these variations of pitch. It would be like giving the precise metronomic speeds to be observed in a tempo rubato or accelerando.

All such modifications, made in accordance with the promptings of the moment, are regulated by the artistic conscience of the executant.

Hence we learn that it is possible to be psychologically true when mathematically false, and vice versa.

The old Greeks knew that a long straight line viewed from below would not appear to be straight, and the longer the line the greater the apparent divergence. Certain peculiarities of the human eye were thereby discovered. Experiments showed that they were right, and hence the history of their architecture shows a continuous increase in the degree of modification. They felt their way in this matter, much as we ourselves in other departments of art are daily acquiring a knowledge of æsthetic truth, as well as more correctness.

In the Parthenon no straight lines were seen; no plane surfaces, or perfect cylinders, &c. Although the architects knew the true east, and all the edifices on the Acropolis faced that way, no two were placed exactly parallel to each other, that certain effects of light and shade might not be uniform. The number of degrees of variation of the magnetic needle on either side of the true north and of these buildings on either side of the true east is the same. It may not, therefore, appear strange that our own imitations of Greek architecture are regarded with indifference, while ruins of original works are contemplated with a highly intelligent wonder and delight.

In music similar nuances are made, as already illustrated; but also consciously with a complete knowledge of principles. The student of theory must keep his head clear and cool, and not allow vague feelings, glowing enthusiasms or occasional exaggerations to take the place of mathematical definitions in laying out a tonal system, for prejudices difficult to eradicate may be formed. This is done when it is sought to raise the pitch of the seventh sound of the scale, because "being near the eighth it inclines toward it," or to flatten the fourth sound, because "being nearer the third (than the fifth) it inclines toward it." Suppose the composer should alter the usual course of these notes, great confusion would result.

The proportions of the major scale must be preserved intact in theory, whatever may be done in performances; and in all demonstrations respecting the proportions of harmonic combinations it is best to ignore likes and dislikes in favor of rigid calculations.

The celebrated teacher A. B. Marx says in the appendix (marked letter M) to the seventh division of the seventh section of the fourth edition of volume one of his Great School of Composition:

"Least of all can the doctrine of enharmonic transformation be counted upon, when it destroys the normal structure of a chord without supplying its place with another, or of such another as is required for the purposes of modulation. This would be merely putting a greater and inexplicable enigma in the place of a more simple one."

"Is any importance to be attached to the circumstance that a sharp, being an elevated sound, indicates ascent?" and so forth.

"Must every sharp necessarily lead upward? In countless cases we find elevated sounds descend, ascend or remain stationary; depressed sounds ascend, just as is required by the progression of the harmony."

He gives his own illustrations, and then quotes Seb. Bach's chromatic fantasia in D minor for the piano. He might have also referred to the fantasia in G minor for the organ.

Therefore it is here maintained that the seventh sound of the scale is a diatonic semitone below the eighth, that this semitone is an interval expressed by the ratio 15:16, and is unalterable with respect to scientific determination as a base of operations.

It matters nothing whether the note B rising to C in the key of C be accompanied by the chord of the dominant seventh as common in cadences of modern secular art, or whether it be accompanied with a D flat in the bass, and treated as a chord of the augmented sixth.

There is here so strongly marked a tendency to flatten the D flat and to raise the B, in anticipation of the normal resolution, that the older theorists forbade its inversion. Four points must be noted respecting these two chords when transposed respectively to the keys of B flat and E, as in the illustration given, namely: "The like sounding chords, F, A, C, E flat, and F, A, C, D sharp."

1. The height of the D sharp seems greater than usual because of the depression of the F, which is derived from F sharp; yet we have here between D sharp and E a diatonic semitone enjoying, unchanged, the status accorded it between the fifteenth and sixteenth overtones of Helmholtz.

2. The A natural in the first chord as truly rises to B flat in its normal resolution, and has the same interval or progression exactly.

3. We have here a singular instance of confusion of thought in a very simple matter. B flat and D sharp do not in any way illustrate the subject in hand, for they are not chromatically altered notes. They do not pose as chromatic semitones above or below immutable sounds. The B flat being a veritable keynote is rigidly fixed, and the A is measured from it. The D sharp is similarly measured from E.

4. When we transpose the scale of C into the sharp keys the sharpened notes are not to be termed altered notes or chromatically altered notes in the sense here intended. They have a standing of their own, as essential notes of the diatonic scales to which they belong, and are not therefore properly called raised notes as are sounds accidentally raised by the use of an "accidental."

The same argument applies equally to flat keys.

These semitones are diatonic, as demanded by the major scale, and cannot in any way illustrate the large and small semitones being discussed here. The relative heights of the E flat and D sharp, in this case, do not affect the argument. The quotation offered is therefore useless as evi-

dence; but the proof of this here may prevent misconceptions in American schools of art.

Very much may be made immediately clear by a simple transposition. Let the first chord be expressed in sharps, as C sharp, E sharp, G sharp and B natural, or in flats, as D flat, F, A flat and C flat. These sounds belong respectively to the scales of F sharp and G flat. There is no departure from the beaten track.

Let the second chord be written as D flat, F, A flat and B natural, and the only notes that so deviate are seen at once to be the D flat and the A flat, for these do not belong to the scale of C.

The A flat may be eliminated (as in the Italian sixth and the French sixth), or it may be regarded as normal if the key be C minor. Therefore the note D flat, the only sound aiding the investigation, has eluded observation; for it is utterly ignored.

Breitkopf & Haertel, Leipzig, Brussels, London and New York.

GUSTAV HILLE, *Three Violin Pieces.*

These works for violin and piano are published separately. They are short and deserve attention from amateurs. For the most part they are well and carefully written. The first, "Schlummerlied" ("Slumber Song"), is perhaps less attractive than the second, "Liebesgesang" ("Love Song"), which proves to be a noble, broad and well-sustained melody, capable of a high degree of passionate intensity in the hands of a good executant. This theme receives a response in the style of a "canon in the octave" for the space of seven bars. By this intertwining of two melodies a certain strength is imparted to the tonal structure that will be surely felt, however closely the performers follow the directions to play softly. In number three, "Wiegenlied" ("Cradle Song"), a similar contrapuntal style is adopted to mark the "swing-swang" or reciprocal motion of a berceuse, and with equal success. No executive difficulties present themselves in these works. They are engraved in the best style.

There is no crowding of the plates; but all is clear and nowhere confusing to the eye.

Richault et Cie., Paris.

EMILE WERNER, *Andalouse, op. 27.*

A short piece for violin and piano suitable for beginners is here offered instructors. There are changes of key, time, speed and style, as from a passionate slow melody in a minor key to a pretty allegretto in a major key.

C. FRANCHI, *Précieuse Gavotte.*

This is by the same publishers and for the same instruments, and consists of a pleasant melody for the violin, the piano part consisting chiefly of accompaniments. All is square cut, although the divisions are not formally indicated by double bars with ordinary repeat signs, as usual in the recent past. It is now becoming a uniform practice to write out in full all such repeats, and to omit the double bars, even in an "air with variations."

This piece is somewhat more difficult than the foregoing, because a few of the phrases have instances of "double stopping." The key is A major, and the general character of the movement cheerful, contented, and occasionally rises to light hearted gaiety. It is therefore refreshing and especially well suited to youthful pupils who have had no very deep felt experiences of life.

Richault et Cie., Paris.

C. FRANCHI, *Tarentelle.*

Here we find an introduction in C minor and a tarentelle in C major, also for violin and piano. Both movements are still more difficult, for the opening phrases have a most earnest intention and are capable of a high degree of intensity in their delivery. They resemble in structure the embellished adagios of Hummel and writers of his school. Harmonics and "double stopping" are used with good effect here, as in the succeeding tarentelle, which is a very well written movement, being carried out with consistency and coherence. It starts off well with a bright, lively theme, having a vivacity that is maintained throughout to the coda, when there is, as one would expect, a marked increase of sprightliness and exhilaration. All this is accomplished with skill, apparent ease and certainty without the use of configurations that are difficult or awkward for either the violinist or pianist.

Very much modern music indicates considerable premeditation as regards plan or intention, and shows a certain straining after effect or novelty, perhaps also a strangeness, agreeable or otherwise; but here we find impulsiveness and a sort of off-hand style; a spontaneousness and sense of freedom, without which such an inspiring dance as the tarentelle wants the essential onward rush or spring. This specimen seems to acquire increased impetus as it proceeds, rather gives signs of dragging or want of stimulus. The speed may be greatly increased without much difficulty as regards execution.

Alphonse Leduc, Paris.

G. PFEIFFER, *Légende.*

A fantasia symphonique for the piano, with accompaniment for the orchestra and a grand organ, is here presented

in full score and with the separate orchestral parts. It is also arranged for two claviers, *i. e.*, for solo piano, with the organ and orchestral parts condensed for a second instrument, and printed in score style, that a solitary musician may enjoy the whole without the assistance of a second performer.

A condensation of the whole is to be had for piano solo.

The part for the grand organ, although an important factor in the scheme, may be assigned to the orchestra, in accordance with the composer's carefully planned directions, when this instrument is absent. Hence the work is made available for miscellaneous concerts, and may prove most acceptable in giving variety to programs apt to become too heavy for light entertainments in summer or wanting in attraction for the general public.

It is the 138th work of its composer, whose claims to recognition deserve to be more closely considered in the United States.

This "Légende" is not only well written, but contains passages remarkable for their strength.

It begins with a truly noble phrase for the grand organ, which at once creates the greatest expectations, being Wagnerian in novelty and harmonic complexity without in any way appearing as an echo of any passage in this great writer's art works. It is so extremely strong in itself that it does not depend for acceptance wholly or chiefly on the splendid tones of a gigantic instrument, for it may be thoroughly well enjoyed at the piano.

Modern composers so very rarely think deeply when inventing for the organ that it appears quite certain they assume that the magnificence of its tones will lead hearers to be neglectful of the significance of what is played. Even the organist and church musician, Gounod, in "Faust," writes passages for this instrument that are not inherently strong, but rather superficial or theatrical, consisting of very dreary counterpoint in two parts, with a drone-like bass. This may show with a life-like truth the poverty-stricken style of music actually heard in continental churches generally, and so help to realize a scene, but it certainly does not idealize anything. By the employment of a characteristic tonal quality, a marked contrast is made with orchestral tones, that the stage utterances may be kept markedly distinct from those of the orchestra, and thus all may be in keeping, and the needs of the dramatist met; but nevertheless we have here an instance of the employment of a noble instrument for the sake of its characteristic tones and associations, and not because musical thoughts worthy of its powers alone are announced. To the high honor of G. Pfeiffer let it be noted that he gives here a descending chromatic scale of the lowest bass, that is provided with rich harmonies which form a broad, dignified phrase rising, in contrary motion, to a noble climax, and without employing any platitudes, such as sequences, however cleverly such musical commonplaces may be disguised.

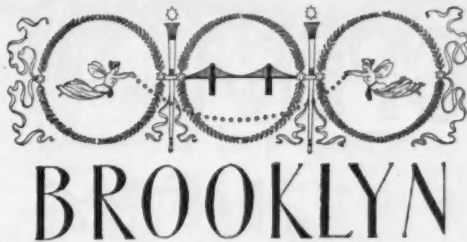
Then the piano enters with a brilliant fortissimo passage in the style of a classic concerto, marked by great warmth and enthusiasm, and culminates in series of harmonies by no means weak or wanting in significance. After responsive phrases from the orchestra, the organ again enters with a second strain, formed on an ascending chromatic scale in the bass.

Then follows a movement, somewhat after the manner of Liszt's concertos, which is eventually interrupted by twelve emphatic notes imitating a monotone bell sounding forth the hour of midnight.

Then begins a vivace movement marked "Misterioso," that from its fantastic style may be truly termed romantic, if by romance we mean an account of occurrences that are chivalrous, polite, fantastic or religious, real or imagined. The nature of this "Légende" is not revealed in the meaning-limited words of ordinary speech and hence the imagination is not only required for its appreciation, but is drawn upon to complete the mental picture. However exaggerated an Eastern romance may be, there is still consistency, coherence and a show of possibility. In the same degree this work is seen to be consistent, however strange or astonishing. It is sufficient if the thematic development alone be offered in evidence. We only "touch ground," as it were, when the clock strikes 12. All the rest is an escape perhaps from an oppressive materiality or experiences too familiar to attract special interest. In this suggestive clock reference Pfeiffer has followed Saint-Saëns and Berlioz ("Harold in Italy.") Many other particulars show that he is writing for Parisian audiences, for all is conceived in the French spirit, and yet in many particulars the composition ranks far higher than orchestral works of the French school. The harmonization in details (heard at every individual instant), and perceived after conning the scheme of plans of construction of the whole piece, marks a progress that is real.

The condensed score for two pianos occupies but twenty-five plates; hence if an audience does not greatly care for the work it will hardly prove boring.

The proofreader, although not infallible, leaves fewer mistakes uncorrected than readers for some other French firms. This is no slight matter in orchestral music which is not for private indulgence, but public use. The multiplicity of copies of parts makes errors not only aggravating, but expensive, because of the value of the time wasted for their correction at or between rehearsals.



BROOKLYN, January 21, 1896.

ALL of our entertainments, dramatic and musical, suffered last week from the big strike of our juggernaut drivers and conductors. The theatres were wretchedly patronized; for many people, and especially the women, were too tired to go to entertainments after walking about all day, and some of them were timid about venturing into streets where gentlemen of forbidding countenance and loud voices had gathered on the corners, with possibly mischievous intent. Luckily for the musical people we had little of moment here except the opera, so the musical people did not have a chance to lose a terrible lot of money.

I spoke in my last letter of the activity of the amateurs in this city, and I have to record the still further liveliness of those enthusiasts. They organized another orchestra last week, and have begun rehearsals in the gymnasium of the Brighton Athletic Club. Dr. H. O. Rockefeller is the man who instigated the band. He is a musical enthusiast, and is accustomed to leading choirs, and so on; but he leaves the direction of this to Mr. William Zweig, the office of president being filled by Mr. Charles Hack. There are twenty-three members of the orchestra to start with, and they are young men living in or near the Twenty-sixth ward. I believe that it is intended to precipitate concerts upon the public as soon as the orchestra can play Liszt's rhapsodies and Berlioz's feu follets without winking.

Then there is the Brooklyn Cantata Club, which is composed of women—not to exceed 50 in number—which has begun rehearsals under the lead of Mr. Albert G. Thies, the good natured and even jocose tenor, and he looks it. Probably the club is not intended as a rival to the Cecilia Society, which is likewise composed of women singers, but its artistic aims are the same. Its first concert is set down for about the middle of February. The chorus was organized at St. George's Chapel last month, but has been considerably increased since then, and they tell me that many good voices are to be heard in the society and that they like Mr. Thies. Mrs. Emma Richardson Kuster is the accompanist. It is intended to sing and study only works that have conspicuous merit or novelty, but the concerts will not be solemn. Soloists of renown are to be engaged for the public performances. The list of patrons includes the mayor's wife, Mrs. Schieren, Mrs. Henry Ward Beecher, Mrs. Lyman Abbott and the wives of several bankers and capitalists. Miss Olive B. Paul, of 378 Putnam avenue, this city, receives application for membership.

The supremacy of the amateur in Brooklyn seems to be asserting itself again in music, whereas in dramatic affairs it is declining. Perhaps that is because of a difference in ideals. It is odd, when you come to think of it, that while amateur actors get together to play such things as "Roaring Robert of Dead Man's Gulch" and "A Dead Cat," no similar body of singers assembles for the purpose of giving the public the benefit of "Still His Whiskers Grew" and "Mary Ann Kehoe," though I am sure those numbers would be gratefully received by a good many people who go to concerts from a sense of duty—principally to their families. The town of Brooklyn has been until within a few years given over almost wholly to the amateur. There was a reason for that. We used to be farther from New York than we are now, yet we felt that we must go to New York for our entertainments. I know more than one good citizen who could not be persuaded to patronize home industries, except amateur ones, under any circumstances. The Bridge settled the amateur after a time, for while it made it easier for the Brooklynite to go to New York for his amusements, it also made it easier for a lot of New Yorkers to come to Brooklyn to get cheap rents and good schools and pure government, and have fun with the sparrows and billy goats.

They did not want to have to go back to New York every time they wanted to see a play and hear a little music, so they insisted on having theatres and concert halls of their own, and after a time they got them. It was while they were a-building that the amateur got in his work. He not only gave plays and sang, but he filled a social need, and that is how he came to be so celebrated. The leading dramatic clubs contained some really excellent actors and mounted their plays lavishly. They carried a big subscription list, and it was quite the thing to see the Amaranth and the Kemble do "Macbeth" and "Our Boarding House." But our theatres and halls are so many and good that people have no need to forego the delight of seeing professional performances now, and the energy that until recently manifested itself in dramatic forms is now directed into musical channels. Quite a number of the musical societies

have died within the last ten years, but the members immediately get together and reorganize under another name, and sing or saw as blithely as if nothing had happened to them. In its amateur contingent and activities, I suppose Brooklyn is unique among the cities of the land.

Well, we had our opera as usual last week, and considering the unfavorable conditions under which it was given the managers have no greater cause to object than a man naturally thinks he has when he finds that he has dropped a few cool hundreds in some enterprise that ought, on its merits, to have brought in more. "Carmen" was the work, and it was sung pleasantly, if not thrillingly, by Mr. Abbey's forces, with Miss Zélie De Lussan at the head. No doubt a good many of this young lady's friends were in the audience that got to the Academy on foot or in carriages—no cars were running to speak of—and they gave her a welcoming hand, for Miss De Lussan is remembered among us as a rosy maid who used to sing at concerts in little halls and such things about the town. Perhaps she does not care to remember those days, so I make no further allusion to them, except to note the fact that she is not as slim as she used to be, and that her voice has likewise increased in quantity and in the skill of using. She is not an ideal "Carmen," as you know, for there is a lack of fire and mustard in her moral and temperamental make up. I am not sure that her face, which is dark and Southern, is not a good one for the part, but dash counts for more. She is a conscientious singer, and in the third act her low notes seemed especially true and smooth, but the other notes were less sound. Emma Eames was the "Michaela," and was as pure and delightful as ever. Her chilliness is wearing off and her circulation is improving.

The prayer was enthusiastically received by the audience and she had to sing it again. Mr. Maugiere as "Don Jose" made a very earnest effort to fill a part that nature and study had not fitted him for. He was nervous about it at the start and strutted with constrained steps as he entered, but as the evening wore along and nobody objected to him, and as his cantabile effects and his clothing seemed to please the public, he gained confidence and improved both in bearing and singing, though the latter was inaudible whenever he had the chorus to sing against. Mr. Campanari's bull fighter was by no means so picturesque, dashing and captivating a fellow as Mr. Del Puente, for instance, but he matched with a cast that was more conspicuous for evenness than for altitude of merit, and that had at least the point of being artistically harmonious. It is surprising what other people can do for a man on the stage, and there never was a better illustration of it than the way the chorus and other bystanders helped along Mr. Campanari when he sang the "Toreador's Song" in the second act. They served as what the variety show people call "feeders," and worked up interest and enthusiasm, and the soloist took the applause that had really been earned by his associates. The squeaky Van Cauteren, the

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inevitable and cheerful Bauermeister and the eminently useful and industrious Carbone and Rinaldini appeared in the parts they used to play when we were young; but never mind, pretty Miss Bauermeister's patience will be rewarded one day and she will have a chance to sing "Marguerite." You see, it is not just the cast Mr. Abbey would offer to you New Yorkers, but you must also be aware of the fact that we get the opera for only \$3, and one cannot expect all the artistic virtues for that money. The orchestra and chorus were sufficiently large and spirited and the piece was not badly mounted. Mr. Saar led, and led better than anyone supposed he was going to do. I must insist, however, that the décolleté person who gave a "Black Crook" dance in the square of Seville was misplaced. The young woman who had that work to do last season gave a Spanish dance, and if she was not exciting she was appropriate. This wriggling, mincing, contorting and smirking woman was a pain. The next opera will be "Manon," with Sibyl Sanderson.

We had a mournful evening here on Wednesday, when a historical-pastoral-poem-unlimited was given, or shall I say sung, or possibly displayed, by Mr. M. J. Corey, of Detroit. This gentleman came over here to instruct us in "Parsifal." Now we think we know a little more about "Parsifal" than almost any other Americans, for we have had it twice in concert form, with scenery and lowered lights and other accessories, and Mr. Krehbiel, I think, and Mr. Walter Damrosch, I know, have been here to tell us what the piece is. Mr. Corey knows his subject better than he knows how to communicate it. He plays the leading motives on the piano and then he shows pictures and scores on the screen, thrown up from a stereopticon, then Miss Marie Van and Mr. Perry Averill sang bits of the music of "Kundry" and "Gurnemanz" and other people. Mr. Corey was historical and philosophical and descriptive and religious and artistic, but heartless, and I wonder how much of it all Wagner would have justified. For one I do confess that while a scientific understanding of "the master's" music is an advantage, this perpetual going about with maps and calendars to show how you ought to feel about it is getting to be a trifle boresome. I yield to none in my admiration of Wagner, but I have come to that time of life when it is a good deal of a comfort to go to a concert where you have only to listen and be thankful. It is repellant to my better feelings to have to say this about so scientific and educational a thing as Mr. Corey's pictorio-musico-literary entertainment, and I would not have done it had not some of my neighbors gone to sleep.

To turn from so heavy a theme to a much lighter one I will mention the formation of a new zither club, of which Mr. Joseph Siegel is the president. The zither is not an important instrument, but it is a prettier one than people know, and if enthusiasts would only stop playing on the piano and take to the zither instead, how much profanity and distress could be avoided.

The trolley tie-up did not prevent the ladies of the Cecilia Vocal Society from having a good time at the Knapp mansion, which is now rented for concerts and the like, and there was music, vocal and instrumental, by the members, as well as dancing and something to eat.

The Euterpe Society, too, had a quiet evening at Remsen Hall. I call it quiet advisedly, for grip interfered with a full attendance and the lack of cars had something to do with it likewise. Mr. Carl Venth conducted in his usual form and after the amateur orchestra had played there was dancing. The members dearly like to hear themselves play, and their ambition is so genuine that no one would think of discouraging them.

It is with deep regret that I note the disagreement of several otherwise estimable citizens as to the merits of John Hyatt Brewer's new prize song, written for the encouragement of local patriotism. Indeed, one man wrote to the papers to say that there were no merits; but as his objection seemed to be that he himself had not written it, and that it was based principally "on the tonic and dominant," I don't suppose that the composer lost any sleep that night.

Minor concerts have not been numerous nor important, and if the strike keeps on it will seriously interfere with our musical industries, as it has seriously interfered with all other kinds. We will have the opera, though, soon, and the Seidl people have hired Ysaye again, and he will be sure to gather a crowd, if anybody can.

A Schubert Biography by Grove.—Everyone will hope the report is true that Sir George Grove intends to devote a portion of his leisure to writing an elaborate biography of Schubert. Sir George's own notice in the "Dictionary of Musicians" is the best life we have in the English language of this composer, and the list also comprises Mr. Frost's capital little book, and Kreissle's biography translated by Mr. Arthur Duke Coleridge. A more elaborate "Life of Schubert," from the pen of Dr. Max Friedlander, the baritone, was promised some time ago in Germany, but a full English biography is much wanted, and nobody is better qualified to undertake it than Sir George Grove. Sir George is also understood to have in contemplation a lengthy and complete analysis of Beethoven's nine symphonies.



THE story of "Manon Lescaut," first told by the Abbé Prévost and holding as conspicuous a place in French literature as "Tom Jones," for example, in our own, has appealed thrice to composers of distinction. In 1856 an opera bearing the same title as the present work was made known by M. Auber at the Paris Opéra Comique. In 1884 M. Jules Massenet's presentation of the same subject was unfolded at the Opéra Comique in Paris. In February, 1893, another "Manon Lescaut," by Puccini, was performed at the Teatro Regio, in Turin. The first named work is only remembered through a laughing song, that was a prominent and popular factor in the concert repertoire of the late Mme. Carlotta Patti; Puccini's opera is ill known, although it was represented, without brilliant results, at Covent Garden last summer, and afterwards imperfectly rendered at the Grand Opera House in Philadelphia, with the good will and energy, but with the slender resources, that Mr. Gustav Hinrichs usually reveals in his operatic enterprises.

Massenet's "Manon Lescaut" had two or three representations in New York, some years back, under Colonel Mapleson's direction, with Mme. Minnie Hauk as the heroine, and Signor Giannini as "Des Grieux." It was then brought out in Italian, whereby not a little of its interest and eloquence was sacrificed, and was not interpreted in the right spirit, or in accordance with the librettist's and composer's intentions. Its disclosure at the Metropolitan, Wednesday, came, therefore, as a novelty. Viewed in that light, a somewhat detailed account of the work, as well as of the performance, will not be unwarranted.

Except in respect to the closing scene, that MM. Meilhac and Gille have laid in Havre, thus securing a certain unity of place by avoiding the transfer of the characters to the tropical clime in which the Abbé Prévost's heroine in the book passes away, the libretto of "Manon Lescaut" keeps pretty closely to the essential lines of the romance. The curtain rises in Act I. upon the courtyard of a hostelry at Amiens, where "Lescaut" awaits the arrival of "Manon," his cousin, an unruly young person, whom her family propose to discipline in a convent. A stagecoach appears and "Manon" alights. Being left alone for a few minutes, she attracts the attention of "Guillot," an elderly and decidedly rakish individual, whom she repulses in short order. When "Des Grieux" comes forward, however, her mood changes, and as the young man dazzles her with a picture of the life they are to lead in Paris, she promptly succumbs, and the two depart in the same carriage that "Guillot" has placed at "Manon's" disposal in case she accepts his offer.

Act II. shows the apartment occupied by "Des Grieux" and "Manon" in Paris. The youth's infatuation for the girl is stronger than ever, but indications are not wanting that "Manon's" thoughts occasionally stray in other directions. When "De Brétigny," an opulent "fermier général," enters with "Manon's" cousin, "Lescaut," who has tracked to the capital the runaway consigned to his care, she lends a willing ear his to proposals, and being made aware of the plot set afoot by "Des Grieux's" father to carry off his son by main force, she keeps it secret from its intended victim. As the curtain falls, "Des Grieux" is hurried off, and no gift of prophecy is needed to understand that, despite her tears, "Manon" is on the point of yielding to "De Brétigny's" arguments.

The first scene of Act III. progresses on the promenade of the Cours la Reine while a popular fête is celebrating. "Manon," superbly attired, enters with "De Brétigny." She overhears a conversation between her lover and "Des Grieux's" father, and learns that "Des Grieux," weary of life, is about to enter the priesthood. Left alone with the father, "Manon" questions him, and betwixt vexation at the tidings that "Des Grieux" has forgotten her, and, possibly, some memory of her old fondness for the Chevalier, the girl determines to woo him back to the world. The scene changes to the Seminary of St. Sulpice, in the chapel of which "Des Grieux" has just preached his first sermon. "Manon" appears, and but little persuasion on her part is necessary to fan his smoldering passion, the curtain falling upon a fervid outburst of love.

Act IV. is carried on in the Hotel de Transylvanie, a gambling hell, whither "Manon" and "Des Grieux" are enticed by the woman's craze for excitement. The money handed to "Des Grieux" by his father having been expended, "Manon" urges her lover to tempt the fickle goddess. He yields to her importunities and plays cards with

"Guillot," the aged roué, whose advances "Manon" scorned when they first met in the hostelry at Amiens. Bent upon revenge, "Guillot" taxes "Des Grieux" with cheating, and the police break in upon the revelers and arrest the whole party. "Des Grieux's" father appears and whispers to his son that he shall be released at once; "Manon," however—for reasons that are not patent, inasmuch as the girl's whole offense, seemingly, consists in having visited the gambling hell—is to be finally put out of the way.

Act V. shows a number of criminals and suspicious people—"gens sans aveu," says the story—on their way to the ship that is to carry them into exile. "Manon" is among them, and "Des Grieux" awaits her coming at Havre, having planned her rescue. But the plan is doomed to failure. The Chevalier's hirelings take to flight as soon as the soldiery is seen, and besides, "Manon," broken down in body and in spirit, can drag herself no further. Left to commune for a few minutes with "Des Grieux" she dies in his arms.

The music that M. Massenet has written to this libretto—the latter an achievement that may impress one as somewhat lacking in cohesion and lucidity for such spectators as may not be familiar with the parent work, but that commands approval by its theatric effectiveness in point of contrast and by the climaxes of its scenic divisions—is of a composite sort. When "Manon" was first performed in Paris the newspapers, partly through genuine interest in the question and partly through a desire to help along, by the ever necessary system of Parisian "réclame," the most popular French composer of the day discussed at length the supposed "Wagnerian" and "reformatory" tendencies perceptible in the score. There is in reality neither reform nor Wagnerism in "Manon Lescaut," unless the richer orchestration of the period, and an essay to substitute for the dryer form of recitative a good deal of monotone "parlante," spoken to a more or less melodious instrumental accompaniment, be viewed in that light.

The most distinct characteristic of the music to "Manon" is in truth its hybrid character. Although classed with opéra comique through its occasional dialogue—in the actual version, the "parlante" already referred to has made way for melodious phrases expressly written by M. Massenet for M. De Reszké and Miss Sanderson—it ranges over the field of grand opera, of opéra comique and of opéra bouffe. There are passages in "Manon Lescaut" that in point of breadth, warmth and dignity would become an achievement of much nobler general proportions; most of the numbers, however, are of the genuine opéra comique type by reason of their graceful sentimentality and their piquancy; here and there one meets measures that are scarcely worthy of Lecocq or Suppé.

The "leitmotiv" is by no means disdained by M. Massenet, but it is used with discretion, and while the themes he employs are clear and felicitous, they are so few in number as to impress themselves vividly upon the listener and, hence, add materially to the descriptive force of the score. The instrumentation, like the thematic material, is of varied quality. Many of the concerted numbers and choruses are clangorous, but infinite grace and "finesse" reveal themselves, here and there, in the accompaniments; at no stage of proceedings is the orchestral treatment of the themes in discord with the subject matter of the scene; and again and again—especially in the brilliant and buoyant phases of the story—the composer's geniality and technical resource are beheld at their best in the close correspondence between the character, the sentiment to be depicted and the instrumental setting of the "melos."

Passing from generalization to detail, it should be said that scant justice is done a work like "Manon Lescaut" by citing special numbers as most representative or commendable. Judged by the full array of its effective excerpts it would not strike one as a particularly felicitous effort, and yet, presented by competent artists in a theatre of the right dimensions, and in presence of an audience in touch, through familiarity with the language of the original work, with its every word, "Manon" must be viewed as containing a great deal that is forceful and beautiful.

In Act I. some measures of "Manon's" first air—"Je suis encore tout étourdie"—are to be cited for the daintiness of the descriptive accompaniment, but the air as a whole savors of the opéra bouffe. The trio of women is piquant, but "Lescaut's" sermon to "Manon" is pretentious and wearisome, and the heroine's "Voyons, Manon" a trifle conventional. There are some excellent things in "Des Grieux's" first solo, but the final duet, though effective, is distinctly commonplace, the situation recalling, too, to the disadvantage of the music, the flattering tale told in the tender strains of "Parigi, o cara."

In Act II. are worth mentioning the accompaniment to the reading of "Des Grieux's" letter to his father and the very simple and pretty andante, "Adieu, notre petite table," sung by "Manon"; also, because of its conventional but appropriate and telling accompaniment, "Des Grieux's" narration of his dream.

Act III. begins with a lively chorus of venders and is full of animation, the dainty measures of the ballroom music pervading it and serving as an accompaniment to much of the "parlante." The semi-sentimental couplets assigned

to "Lescaut" are well fitted to the situation, if not very original; but "Manon's" allegro, commencing "Je marche sur tous les chemins," is not the outcome of inspiration, and not even "catchy." Very touching, on the other hand, is the dialogue between "Manon" and "Des Grieux's" father. In the second scene of the same act occurs the most dramatic music of the score. The opening chorus is trivial, but the andante, sung by "Des Grieux's" father, is full of melodious dignity and charm; and "Des Grieux's" "sostenuto cantabile," although by no means deserving per se of the applause that followed it—applause due rather to M. de Reszké's deep feeling and rare powers of artistic expression than to the quality of the music—is deficient neither in sentiment nor in sweetness.

We were not stirred by the scene in which "Manon's" appeal to heaven alternates theatrically with the measures of the "Magnificat" intoned without, but the subsequent duet between "Des Grieux" and "Manon" is a finely dramatic number, in which a touching phrase, set to the words, "N'est-ce plus ma main," and recurring again in the death scene, stands itself upon the memory and forms, as it were, the keynote of the duet. The duo brings the act to a very impressive close.

In Act IV. the music is vivacious and noisy, with a singular but "catching" "leitmotiv," that one might call the gaming theme, running through it. The choruses are more animated than melodious; but out of the vocal and instrumental hurly-burly stands forth, as effectively written and telling, a trio between "Manon," "Des Grieux" and "Lescaut." As for "Manon's" "Gold Song," it does not rise above the plane of an *opéra bouffe* "brindisi." Just previous to this "Des Grieux" resists "Manon's" entreaties to try his fortune at cards; there are in the chevalier's measures some eloquent phrases, notably the passionate outbreak, "Manon, sphinx étonnant," the first words of which, by the way, are borrowed from Alfred de Musset's poem bearing the same title as the opera. The finale of Act IV. is distinctly in the Italian style and tuneful and theatrically effective. In Act V., which has been cut with a free hand, some passages of the final duo between the lovers commend themselves through the sincerity of the music's accent, but as a whole the number is not conspicuously felicitous.

The excellent all-around performance of "Manon Lescaut" at the Metropolitan, Wednesday, derived special interest from the fact that the presentation of Massenet's opera served as a medium for the American debut of Miss Sybil Sanderson, a young American songstress who, for six or seven years past, has been a prominent and triumphant Parisian prima donna. Miss Sanderson was not a disappointment to people that understood what was to be expected of her. Those that looked for a pretty and very shapely woman—Miss Sanderson is comelier by far when seen in close proximity, as the fascination of her small features is not helped by the framework of a very large stage—for an adept at stage-craft, quick and graceful in motion and gesture, for an admirable "diseuse"—a word that the English "elocutionist" but feebly translates—and for the possessor of a moderately good and fairly well-trained organ, and of more liveliness of disposition and sentimentality than breadth of style or emotional profundity, admired unreservedly the artist's representation of "Manon."

Miss Sanderson's thin, unvibrant and inexpressive voice, not cultivated to the point attained by the average grand opera prima donna when in readiness for her emergence into public life, must, however, be a bar to her success in music of broad proportions, and her lack of temperament sets kindred limitations to her flights in the dramatic ether. She is excellently suited to "Manon," although there were moments when her intonation was not faultless and when more brilliant bravura would have appealed more convincingly to the audience; much of the music in "Manon" is, happily, of the lighter sort. Let us note also that in the duet with "Des Grieux" in the seminary scene, Miss Sanderson revealed genuine pathos and passion, and that the death scene showed tenderness, and had a final touch of realism that won loud applause; the brighter and gentler moods of the heroine were, all the same, more skilfully suggested during the evening. It will be well to await Miss Sanderson's second appearance, and, also, her assumption of another rôle, before deciding upon her artistic importance amid her somewhat trying surroundings at the Metropolitan. From her "Manon," we incline to regard her as a French *opéra comique* artist that would grace a first-rate European stock company, rather than as a luminary destined to shed radiance upon the world.

The larger share of the honors of Wednesday's representation fell to M. Jean de Reszké. He was scarcely in as good voice as he generally is, but he threw into "Des Grieux" a fervor, a poetry and a wealth of lyric expression and finish that would have dignified the meanest lines and the most trivial measures. It is quite unnecessary to particularize any one scene as specially polished and telling; the portrayal was a whole and perfect chrysolite, and was so accepted and becomingly acclaimed. Another admirable performance was M. Plançon's "Comte des Grieux," and Signor Ancona's "Lescaut" was excellent, too, although

the rougher side of the personage's nature was barely hinted at. Mention should be made, further, of M. Castellmary's capital sketch of "Guillot;" as "De Brétigny," Signor Gromzeski was wanting in authority. The minor female rôles were in the capable hands of Mmes. de Vigne, Bauermeister and Van Cauteren.

"Manon" was equipped with new scenery and dresses. There were some trifling mishaps Wednesday, as when dominoes were made to do duty for nuns' dresses, and a very modern carriage awaited "Des Grieux" and "Manon." But, on a first night, one must not be too captious. Signor Bevignani conducted.

The performance of "Guglielmo Tell," offered Friday evening instead of "L'Africaine," the production of which was deferred because of Mme. Nordica's indisposition, was more impressive than most people expected. Signor Tamagno was in splendid form, and although one could hardly reconcile his heroic declamation with the sentiment of his measures in "Arnoldi's" first duet, there was no gainsaying the quality and power of his tones. In the trio, as usual, he was superb, and the pathos he threw into his outburst of grief over the tidings of his father's death was as convincing as the voice that gave it utterance was beautiful and vibrant. That M. Edouard de Reszké and Signor Ancona lent the tenor valuable assistance at this stage of events goes without saying; the scene with "Jemmy," preceding the shooting of the apple from the lad's head, was finely sung and acted, too, by the last-named performer. M. Plançon was, as may be imagined, a capital "Gessler," and Miss Lucille Hill, as "Mathilda," interpreted "Selva Opaca" better than ever before, but was conspicuously uncertain in the concerted numbers of the score. Signor Mancinelli conducted.

There was an overflowing "house" at Saturday's performance of "Faust," in which MMs. de Reszké, Signor Campanari and Mmes. Eames and Mantelli took part. Of the leading artists concerned in the proceedings it would be superfluous to say much, so familiar has their work become through its welcome repetition. Signor Campanari, who portrayed "Valentino" for the second time this season, did excellently; his voice rang out finely in the trio preceding the duel, and in the death scene his acting and singing were alike commendable. Signora Mantelli, new to us as "Siebel," was also wholly adequate. It is to be wished, however, that both she and Signor Campanari could acquire their rôles in French. Even a slight Italian accent, that might be reduced to a minimum by judicious instruction and a little effort on the part of the artists, would be preferable to the bi-lingual dialogue that constantly meets the ear in the hybrid representations now and then forced upon us. The conductor was Signor Mancinelli.

Saturday evening "Rigoletto" was given to the delight of a very large audience. The central figure of the picture was, of course, M. Maurel, whose intense, vivid and elaborate portrayal of the jester dominated the scene whenever beheld, but the enthusiasm that broke out again and again during the representation was quite as much the outcome of the impression wrought by Mme. Melba's magnificent voice and flawless singing, as of the highly dramatic delineation offered by the French baritone. Many lovelier "Gildas" than Mme. Melba shows have been seen on the local stage, and not a few that were much more emotional and convincing through feeling or technique, or both; whether any finer exemplars of the "bel canto" than are furnished by her "Caro nome" and her share of "Tutte le feste" and the final quartet is more than doubtful. As before, Signor Russitano was "Il Duca," and as grateful to the ear and as distressing to the vision as ever. Even the charm of the tenor's lovely voice, managed with skill and judgment, could not reconcile one to the tenor's bearing in the duet with "Gilda" in Act II., and the first measures of "E il sol dell'anima" were delivered in precisely the style in which a conventional "Germont" appeals to his wayward son in "La Traviata." Mme. Scalchi was once more "Madalena," a personage whom she endows with even more than the authority that stamps most of her work, and "Sparafucile" had in Signor Mariani a representative whose vocal fitness to the rôle scarcely compensated for the picturesqueness and significance that M. Castellmary, absent through indisposition, was wont to impress upon it. Signor Bevignani was at the conductor's desk.

"Gli Ugonotti" was again represented Monday evening with the extraordinary cast that has already had notice in this place. The performance was far more symmetrical and smoother than were its predecessors, the earliest of which were more notable for the array of artists that dazzled the eye than for nice proportion or unity of purpose. Wednesday's rendering of Meyerbeer's work was, however, admirable in every respect, and carried forward on a scale that no opera house, the world over, could actually emulate.

As a matter of record it is only necessary to mention that MMs. J. and E. de Reszké, Plançon and Maurel, with Mmes. Melba, Nordica and Scalchi, were the protagonists, and that all were in good form and incited to energy by the attention and applause of an audience that filled every part of the spacious theatre. The usual enthusiasm was elicited at the familiar points, the benediction of the swords

and the subsequent duet between "Raoul" and "Valentine" proving a worthy climax to the proceedings. Signor Bevignani conducted.

The arrangements for the remainder of this week promise "Lohengrin," with MMs. de Reszké and Mme. Eames for this evening; "Semiramide," with Mmes. Melba and Scalchi and MM. E. de Reszké and Mauguère for Friday; "Manon," with Miss Sanderson and M. J. de Reszké for Saturday afternoon; "Rigoletto," with last Saturday's cast, for Saturday evening, and "Faust" for Monday. Verdi's "Falstaff" is not yet ready, it seems, for production.

Damrosch Was "Trilby."

MR. WALTER DAMROSCH has, made his first appearance as an actress. Also, it may be said, "Trilby" as a subject of discussion, &c., is not yet dead. Mr. Walter Damrosch appeared as "Trilby," and his success was great and grand. It happened at the grave Century Club, an institution which usually sits, like gray-haired Saturn, quiet as a stone in West Forty-third street, and contains most of the wise and dull men in the city.

Everybody is interested in "Trilby," and thousands are interested in Mr. Damrosch. The combination of the two is personal, pertinent and newsy.

Each year the Century Club loses its solemn character and discovers how foolish it can be. It organizes a performance, with a stage and all appurtenances. The man who has the most pleasantly foolish idea is the honored man of the Century. There is not the slightest doubt that Mr. Damrosch wears this year's palm of the club.

It all happened several days ago, but the interesting details have only just been communicated for publication.

It was night when the show began. Everything was unusually pleasant and unusually foolish. The footlights around the stage had been arranged in imitation of bald heads, and so well arranged by willing artists who belong to the club that every one recognized the most beloved and the most well-known baldheads of the institution. The imitations were perfect. At the point where the line of footlights curved away, so that the sides of the baldheads could be seen, profiles were painted on. They were most lifelike and natural.

There were things to drink and things to smoke in all directions. The club was crowded and the curtain went up. A very tall person with very big bones, dressed in the well-known "Trilby" costume, tripped forward. It was Mr. Damrosch, and he was applauded so loud and so long that many feared he would never be able to make his voice heard. He did make it heard, and he sang "Sweet Alice, Ben Bolt" in a voice so terrible and so free from music that even "Trilby," in her hypnotized state, could not have touched it. When he had finished the simple ballad, many aged men of the Century were in tears brought on by laughter. It was a perfect and beautiful success.

At the end of the song Mr. Damrosch, who appeared in his bare feet, lifted the sole of one foot toward the spectators, and upon it was written No. 18. This seemed to the wise men of the Century almost the funniest thing they had ever seen or dreamed of, and they laughed more than ever. It was to be funnier than that, however. Before Mr. Damrosch could begin his encore a club member, disguised as Dr. Parkhurst, came out and said: "Unless this show is made more indecent it must stop." This was indeed enjoyed.

Then a man, who most beautifully imitated Anthony Comstock, climbed upon the stage, announced that he was Anthony Comstock, and that he would not allow such a heartless parody upon a minister of the Gospel. The beauty of this disguise was apparent when a member of the club, an old judge, showed that he was completely taken in by the good acting of the indignant Comstock. He rose in his place in the audience, declared that it was a private club, could do what it pleased, and wanted no suggestions or rebukes from outsiders.

The indignant judge was soothed, Mr. Damrosch sang his encore, and the show progressed. It was all fine, but the part of it which shows the great Damrosch as the great "Trilby" is historical, and therefore it is told and illustrated here. The artist who made the pretty picture of Mr. Damrosch as "Trilby" did not see the performance, but did as well as could be expected from a careful description. His idea in making the foot with "No. 18" bigger than the life is to carry out Mr. Damrosch's idea of burlesque. It is declared by all members of the Century Club that Mr. Damrosch's "Trilby" is the best foolish thing that has ever been done to delight them.

At present the club is delighting itself with a show of comic pictures by brilliant members. The group made of artists' lay figures in imitation of a living picture tableau is beautiful, and the caricature of Richard Watson Gilder, disguised as Napoleon and mounted on a horse with a freak mane, holds crowds all day long. Mr. Gilder's caricature is an imitation of the picture which he himself invented as an advertisement of his new story of Napoleon running in his magazine.—"World."

Trieste.—Wagner's "Flying Dutchman" was given to a crowded house at the opening of the winter season at Trieste.

Beating the Piano Records.

EARLY in 1887 an English soldier was reported to have played the piano at Calcutta for twenty-three hours consecutively. We do not know the name of that soldier, and we cannot for the life of us conceive what his commanding officer can have been about. But the fact remains that the recital of his pianofortitude so moved Mr. Napoleon Bird while he was in a barber's shop in Stockport, in the spring of 1887, that in reply to a customer, who asked him what he thought of it, he then and there declared his readiness to surpass the military man's efforts without ever resting either hand. A bet of £10 was promptly laid against him, but Mr. Bird won it on June 7 and 8, 1887, by playing twenty-five hours with both hands continuously. This, however, by no means satisfied his soaring ambition, and on October 27 and 28, in the same year, he increased his record to thirty-six and a quarter hours, and was presented with a "massive gold watch chain pendant, bearing the inscription to the effect that the gift came from the public of Stockport," in recognition of his feat. For seven years Mr. Napoleon Bird was allowed to remain in undisputed possession of the long distance championship of the ivories. But within the last couple of months a determined effort to wrest the supremacy from England was made by a German athlete named Berg, yclept "the iron pianist."

The credit of England was at stake, but Mr. Bird was equal to the occasion, and at the end of November he entered once more the pianistic arena. The scene of his pyramidal achievement was the Stockport Armory, and we are assured by the Manchester "Courier" that it created interest in musical circles, besides exciting the "close attention of the sporting fraternity." Mr. Bird came, and played and conquered. For forty consecutive hours the dauntless performer kept up an uninterrupted flow of melody with both hands. Herr Berg's repertory, if we mistake not, only comprised 400 pieces; but Mr. Bird played "over 1,000 selections—overtures, operatic pieces, descriptive works, songs and dances." Furthermore everything was played without notes, not a single sheet of music being allowed in the bond.

But Mr. Bird was happily guarded against the depressing influences of monotony by the organisers of the entertainment. There were concerts every evening "to increase the variety," and without breaking the continuity of the performance, Mr. Bird acted as accompanist to the singers "right away on being told what the songs were and the keys in which they were to be played." On one night, as he pathetically put it, "we, or rather they," had a dance from 11 P. M. to 3 A. M. His repertory of dance music was by no means exhausted by those four hours, but the dancing license came to an end at that time, and Mr. Bird had to continue his task without the accompaniment of "twinkling feet." Still he was never alone. He had two doctors, who exchanged duty while he played, and he had a professional nurse "who never left me." Well may the poet sing:

"O, woman, in our hours of ease
Uncertain, coy and hard to please;
When pain and anguish wring the brow,
A ministering angel thou."

For the professional nurse was charged with the duty of ministering to the wants of Mr. Bird "according to a diet which had been carefully prescribed," and which included "roast fowl, dry bread, brandy and soda, lemonade and ice water, and, after thirty-two hours' play, a dozen oysters." He was never hidden from the view of the public, who had thus the extreme felicity of seeing him take his food while he played, and by means of a mirror placed in front of him he was afforded visible proof of the untiring interest and affectionate solicitude of the public. In particular he tells of one party of ladies, whom he saw "sitting there for seven hours at least."—London "Musical Times."

Hollman Returns.

THE great 'cellist Joseph Hollman arrived last Sunday from Havre and will make his second American debut next Friday afternoon in the New York Junior Philharmonic. Later on he will be heard in a number of large orchestral concerts under the direction of Seidl and Damrosch. He will also play with the Chicago Symphony Orchestra, under Theodore Thomas. Hollman has quite a new repertoire and will play a number of compositions never heard in this country before.

He will also give a number of chamber music concerts some time this spring. Hollman's personality is as interesting and fascinating as ever, and it is said his tone is even more brilliant and charming than when he played here before.

Bremen.—It will cause great surprise to learn of the resignation at Bremen of Prof. Max Erdmannsdörfer and Prof. Joh. Kruse as musical director and concert-master respectively. It is said that this was caused by differences between them and the directors of the Philharmonic Society.

Birdie Blye and Rubinstein.

WOULD you permit me through THE MUSICAL COURIER to pay a tribute of grateful regard to the memory of the great masters—Rubinstein and Von Bülow? During their lifetime they disliked exceedingly to be praised, and refused to read anything either of praise or censure in the press. Now that their life work is over, and the baton and pen are forever laid aside, they cannot take exception to pleasant things that may be written of them. It has pained me often to think that the critics have written so unkindly of them, passing by all their good qualities; and they must have had them, for who was it wrote "There is an angel in each"? They passed by their noble attributes to chronicle merely some peculiarity, until the outside world knows only of their eccentricities. Some great physician has written that all well educated people are slightly insane, especially those who attain distinction in any special work. We have all noticed that such people do some very peculiar things at times, that cause us to wonder how they could do so, and Rubinstein and Bülow were no exception to the rule. They were both ambitious, and both realized they had not achieved their desires and that the world was not in sympathy with them, and these alone would render them morose.

Through the influence of some English friends I received an invitation from Rubinstein to call and play for him. I did so with fear and trembling, but when he met me at the door so kindly and took both my hands in his in a warm welcome and greeting my awe vanished, and on longer acquaintance I thought not so much of the great artist and composer as of the kindly heart that could manifest such interest in a young girl. It acted like an inspiration, for my friends said I never played better than I did for him. Sometimes he would play a piece through for me and then again only a passage here and there. "No," he would say, "I do not want you to copy me; you must develop your own individuality, and besides I never play a piece twice alike."

He was very strict, and yet there was no fault finding nor harsh expletives, as I was warned he would use. On two or three occasions he was so stern I glanced up quickly at him, but his kindly smile reassured me. He often praised my "perfect hearing and artistic conception" and said, "You must play more from your heart. Technique you have; now throw all your soul into it and be more than a virtuoso, be a real musician." Above all he wished me to have my own ideas and to think for myself. One day in prophesying I would become famous he said, "But what is fame? Only empty honors, a striving after something that will never satisfy you. You follow it and it will destroy your trustfulness and sincerity. Better, far better, the praise and affection of a few friends than the plaudits of a fickle and deceitful world." One time he told me to play Scarlatti's great sonata in A. Joseffy had taught me to take the upper A, but Rubinstein said "Why take the upper A if not the lower E also? Try both." He had me play the latter part over and over several times, and I was growing nervous for fear I might miss one of them. He laughed merrily as he said he was merely trying me, and enjoyed watching me take that tremendous leap to both extremities of the keyboard, and told me always to play it that way. Try it yourself, dear Editor, several times over, and try to imagine those keen eyes closely watching you. Who would not become nervous!

Rubinstein, unlike many men of genius, was very accessible, and during afternoons in his hotel received all callers informally. This was no slight task, for many people called to sing or play for him, others called out of curiosity, and without even a letter of introduction, and many—very many—called to secure his autograph, which was exceedingly distasteful to him, particularly if the parties spoke only English. His knowledge of the English language was very limited, and he preferred to talk in German.

My English friends used to relate one incident that showed his kindly nature. One of the ladies was extremely fond of music, but, owing to poor health and a stormy night, was unable to attend his only concert in the town where she was stopping a few years ago. She was greatly disappointed, but the next morning he called and played for her the whole program, two hours in length.

Rubinstein was in some measure a disappointed man. His one great ambition was to be known as a great composer. He thought he had a message of love and beauty to impart to the world, and he reached out to them for sympathy and appreciation, but they received it coldly. They wounded his heart and he shrank from them. They would not understand his longings and aspirations. One day he said to me: "Do not remember me as the gruff old bear the world misrepresents me to be," and, opening a little drawer, he took out his photograph for me and wrote his name at the top. "In your far away home think of me kindly as one who had a heart, with sentiments and sympathies like other men."

Late one afternoon we were in his room, as my friends and especially my mother always accompanied me everywhere, and he seemed unusually sad and lonely. He spoke feelingly of his old home, his wife and his son, since deceased and to whom he was deeply attached. He paused

and there was a long silence, when he suddenly went to the piano and played. It seemed like a prayer. We waited and listened perhaps an hour, when at a motion from our friend we all quietly passed out and left him with his memories. I never saw him again, and I like best to think of him in that mood, and that prayer or benediction haunts me always.

At the home of the same good friends it was my great pleasure to meet Hans von Bülow also. He spoke several languages fluently and English perfectly, but as I was devoting a great deal of time to the German classics he spoke to me only in German, which was a great assistance to me, as he was very scholarly and well educated. He was also very kind in directing my musical studies. The first piece I played was Henselt's "If I were a bird," which I had studied with Joseffy, and I am sure that great artist will never understand how hard I tried to do him credit, with those steel gray eyes critically watching me. It must have pleased him, for he said he never heard it better rendered, and praised me warmly for that and several other selections. He advised me to devote more study to Beethoven, to learn and love the deeper meanings of that great composer's works. We took up one after another of the sonatas. He took infinite pains, playing some passages over and over again. He did not want me to copy him, but said it was essential to hear it many times, and to listen to different artists' interpretation, before I could fully grasp the meaning and be capable of giving my own ideas.

Herr von Bülow cannot be blamed for manifesting impatience at the Philharmonic concerts with the "late comers and early goers." If it is annoying to the listener, how much more so to the director! Imagine yourself absorbed in the theme, close to the composer's heart in his magnificent and ennobling conception; there has been a soft, beautiful passage, the baton is raised and you wait, breathless, for the next note, when suddenly there is a rustle of silken garments past you, or a pushing and moving next to you. What a rude awakening! How vividly I recall the painful sensations at one of the popular Philharmonic concerts of trying to follow the sense of the musical phrases with the distraction and disturbance caused by a pair of knitting needles! Think of the annoyance to a score or more trying vainly to enjoy Schubert's unfinished symphony mingled with the incessant click of the needles in and out the mazes of a long blue stocking! It is truly only a step from the sublime to the ridiculous. Bülow wanted the ideal audience, the attentive ear, the motionless head, the intelligent eye and the interested expression—in fact the complete absorption of mind, body and soul.

The Parisians are probably the most perfect listeners, though in London also the people were generally very sympathetic and appreciative. Perhaps as we Americans grow in our love and knowledge of music we shall attain to this ideal state. The devotion of Liszt's pupils to their master is remarkable and they have written able and interesting articles of his sayings and doings, but it is still more remarkable that more of the numerous pupils of Bülow and Rubinstein have not written more fully of these two great artists, so devoted to their art that they could labor with pupils for hours at a time, training and cultivating heart, brain and hands. They required not only technical facility but thorough comprehension and appreciation of the composer.

A pupil was not simply told to put in an accent here or a forte there, but each and every note must have its proper interpretation, a crisp, rounding up on this note and a caressing touch on another. Each motion of the hand or wrist and each touch or pressure of the fingers must express something; and then such gradations of tone! What new beauties were unfolded and what new meanings each phrase assumed! It was an inestimable privilege to be under the guidance of such masters and be permitted to absorb some of their wonderful knowledge and musical taste, and I am glad of this opportunity to express my feelings of thankfulness and appreciation for their interest in my musical studies, and for their patient, kind and conscientious instruction.

BIRDIE BLYE.

Raoul Toche's Suicide.—Raoul Toche committed suicide in Paris. He was made despondent by losses at the gambling table.

M. Toche was a dramatist and editor of considerable ability. He was born at Bougival in 1850. He was long on the staff of the "Gaulois," in whose columns he signed his articles "Frimousse." He did dramatic work in company with Ernest Blum, Siraudin and Vibert. In the last ten years he produced some twelve or fifteen comic opera librettos.

Another Clara Poole Success.—Mme. Clara Poole again captivated her audience in London recently. A private dispatch received from that city says: "A most notable performance was that of Mme. Clara Poole, the well-known American contralto, in Sullivan's 'Golden Legend,' at Royal Albert Hall. Her pure, fresh and resonant voice completely filled that immense auditorium, rendering her part, especially her solo, with feeling and interpretation thoroughly artistic."



PHILADELPHIA.

THE appreciation of music by a people depends upon three things: Being born with an ear for music; learning to know, and to know of good music; learning to know good music so well that we can put our own construction and interpretation upon it. As I have said before, Philadelphians are intensely musical. They are eager to know, and to know of good music. Of the third grade of musical intelligence the general conservatism of this city dominates its development. In this we have the secret of the success, phenomenal and long continued under all conditions and under all leaderships, of the Boston Symphony Orchestra. I believe if the general feeling of the immense audience which gathers monthly to hear this superb band could be definitely expressed it would be found to favor the somewhat pedagogic direction of Mr. Emil Paur over the poetic interpretations of Mr. Gerike and the often sensational readings of the dear departed Mr. Nikisch.

If Mr. Paur had been a Philadelphia born boy, educated here, and called by reason of his eminence to his present exalted position, even the addition of patriotism could not increase the warmth of his greeting when he steps upon the conductor's dais at the Academy of Music.

Perhaps he is too apparently a disciplinarian, but it is mighty intelligent and confident discipline—and is not the power of discipline quite as necessary to an orchestral conductor as is digital technic to a pianist?

To the audience which frequents these concerts music is more a study than a pastime. This accounts for the satisfaction Paur gives in Philadelphia. Other communities, differently educated and moved by other considerations, have not hesitated to give doubtless perfectly valid utterance to comparisons at the expense of Mr. Paur. I would therefore fail of my duty to record the musical pulse of Philadelphia if I did not mention this existent sentiment here.

There is no falling off of receipts and attendance at Boston Symphony concerts here. Last Monday night it was not simply a full house; it was crowded.

The program included the seventh symphony of Beethoven, which, because of the quality of its inspiration, must be conceded to be the least powerful of the great master's symphonies. It bears about the same relation to the fifth symphony for instance, as does the sonata op. 31, No. 2, to the "Hammerklavier," op. 106. Nor did the playing of it on this occasion add to its interest. Enthusiasm was lacking all over. It was purely "academical" and neutral tinted, and while never slovenly, was essentially tedious from an entertaining standpoint, but profitably instructive, perhaps, from the educational side. Still the orchestra was at its best only in the scherzo. The wonderful "Midsummer Night's Dream" music was capitally played. Mendelssohn's erudition seems to have begun where his genius left off. If the promise of his youth had been fulfilled, who can tell what heights he would have scaled? The performance of the Dvorák "Carnaval" was disappointing. This is not a carnival orchestra. Mr. Apthorp's bills were not lived up to in this musical circus.

The bone and sinew and marrow of the evening lay in the great Schumann concerto for piano and orchestra. Pianist, conductor and orchestra were all at their best, and Miss Aus der Ohe was accorded an ovation at its close—recalled five times by a wealth and warmth of applause not heard here since Paderewski.

This charming young artist's musical growth and progress are amazing. She has stood a test through her six years before the American public possible of endurance by very few pianists. Her splendidly satisfying powers nearly four years ago, when she played with Tschakowsky in his never to be forgotten visit to this country, have grown and grown until a splendid perfection of concerto playing was reached in this solitary and grand example of Schumann in this class of composition.

Miss Aus der Ohe gave a recital following her great success at Association Hall, the program and objects of which I sent in full last week. The audience was a fine one and conditions were perfect. This hall is one of the finest imaginable in its acoustical properties. It is a wonder that all piano recitals in Philadelphia are not held in it. There was a board on the side of the piano. Mr. Hall tells us if there is a board bearing a maker's name upon the instrument in sight of the audience we have a right to say what we think of that instrument. Sure! and this was a conspicuously good instrument, even for the name it bore.

The thirty-two variations in C minor of Beethoven and the French suite of Bach were superbly played. The great andante spianato and polonaise of Chopin was finely played, but traditional pedaling upon an instrument of such capacity and sympathy as the one she used often proved aesthetically disastrous, although it was, taken as a whole, a wonderfully fine piece of

piano playing. The treacherous little E minor waltz, Chopin, which is almost like an air de ballet, was taken too fast. But Aus der Ohe is a player of authority, and flaw picking seems unpardonable. Her own intensely difficult etude was almost a revelation of piano dynamics. It was received with another ovation, and wonderful to relate, and still more wonderful to do from a physical standpoint, she repeated it with an added brilliancy. I thought the twelfth rhapsody which immediately followed was robbed of a little of its glitter by reason of so daring a performance. But Aus der Ohe is one of the greatest pianists in the world. Had she been a man and a newcomer, these two nights in comparison with some virtuosi we have had recently a rival of Paderewski would have been proclaimed.

Still, I believe "Raconteur" when he says, "Never a woman for Chopin."

Stavengren has gotten back at the critics, and I suppose we must haste away and apologize to the House of Knabe. THE MUSICAL COURIER took occasion to say that if that was a good piano, then Stavengren had a bad touch and tone. That if he had these good qualities then it was a poor instrument. The artist settles this question in a letter dated January 5, and published, presumably, "adv." in the Philadelphia papers last week. He says it is a fine piano and has lots of "gesangvollen." Good! Who made it "gesang"?

M. Ysaye, assisted M. Aimé Lachaume and Miss Theodora Pfafflin, gave a satisfactory concert to a far too small audience last Wednesday afternoon at the Broad Street Theatre. The sonata, op. 30, No. 2, for violin and piano, except in the lovely adagio, was positively dismal. Lachaume was satisfying in the piano part and used judgment and discrimination, but except in the one movement M. Ysaye seemed out of his element, but in the balance of the program the great violinist was superb, and his own three pieces were grateful little beauties. M. Lachaume played the A flat ballade very well, and the audience regretted he had but one solo number. Miss Pfafflin sang two groups of songs in extremely acceptable style.

Mr. Godowsky's program for his fourth recital, January 16, is as follows:

"Kreisleriana" (eight fantasias).....	Schumann
Serenade, G minor.....	Rubinstein
Barcarolle, in G.....	
Ballet music from "Alceste".....	Gluck-Saint-Saëns
Rondo, op. 16, E flat, concert arrangement by Leopold Godowsky.....	
Ballade, A flat.....	Chopin
Scherzo, C sharp minor.....	
Polonaise, op. 53, A flat.....	
Eglogue, "Au Bord d'Une Source".....	Liszt
Two concert studies—F minor; D flat.....	
"Invitation to the Dance".....	Weber-Tausig

Miss Regina Hassler, the gifted daughter of Mr. Mark Hassler, will make her debut on Saturday evening, January 19. She will have the assistance of Mr. Nicholas Douty, tenor; Mr. Joseph Cousins, baritone, and Mr. Constantin Sternberg, pianist. Mr. S. Behrens, the well-known and genial opera and amusement manager, and who is the teacher of Miss Hassler, will be the accompanist. The program will be as follows:

Duet, from "The Lily of Killarney".....	Benedict
Mr. Nicholas Douty and Mr. Jos. Cousins.	
Air from "Samson et Dalila".....	Saint-Saëns
Miss Regina Hassler.	
Aria, "Il mio tesoro," from "Don Giovanni".....	Mozart
Mr. Nicholas Douty.	
Piano solo, Polonaise in E major.....	Liszt
Mr. Constantin Sternberg.	
Aria, "Honor and Arms," from "Samson".....	Händel
Mr. Jos. Cousins.	
Aria, "O mio Fernando," from "La Favorita".....	Donizetti
Miss Regina Hassler.	

Songs—
 "Hinaus".....Ries
 "Herz, mein Herz".....
 Mr. Nicholas Douty.
 Piano solo, Scherzo, in C sharp minor.....Chopin
 Mr. Constantin Sternberg.
 Song, "Hybrias, the Cretan".....Elliott
 Mr. Joseph Cousins.

Songs—
 "For a Dream's Sake".....Cowen
 "La Serenata".....Tosti
 Miss Regina Hassler.
 Trio, "Gratias Agimus," from "Messe Solennelle".....Rossini
 Miss Hassler, Mr. Douty and Mr. Cousins.
 Miss Hassler has the distinguished patronage of Mrs. Spencer Erwin, Mrs. Charles Whelen, Mrs. Alfred C. Harrison, Miss Mary C. Cox, Mrs. W. W. Frazier, Mrs. Alfred C. Hirsch, Mrs. Byron P. Moulton, Miss Rebecca Moss, Mrs. Randolph Wood, Mrs. H. Frank, Mrs. S. B. Fleisher, Miss Louise Claghorn, Mrs. I. Langsdorf, Mrs. Craigie Lippincott, Mrs. Emil Cauffman, Miss Elise Willing Balch and Mrs. Thomas DeWitt Cuyler.

At the concert by Miss Kate Hull Budge, which is creating widespread interest in Philadelphia, Mr. Sternberg will conduct the Damrosch Orchestra.

The opera was well attended last week. "Trovatore" on Tuesday night and "Faust" on Thursday. About the best audience of the season was in attendance at "Faust." It is superfluous in view of the full accounts contained in your New York pages to go into detail upon these performances.

They do not give us their so-called ideal casts as a rule.

The orchestra is generally reduced and the chorus and other accessories likewise.

Everything is cut except the prices, and on some notably weak nights they are cut also, but not quite so much as the operas.

If they would give one of the strongest combinations some night at their usual advance, and then fail, I would extend my apologies, and forever after hold my peace and be thankful for the really good things they give us.

Tamagno is not up to his standard in "Manrico," although he reaches the high notes with great acclaim of applause. Signor Campanari was unexpectedly uneven in his performance of the "Count." Mme. Drog was in the main capable as "Leonora," but she has some such notably telling episodes in her singing that it is peculiarly distressing when at other times she sinks to commonplace. Her art is a peculiar combination of excellence and mediocrity. She seems to lack the power of sustained effort in her singing. Mme. Mantelli made a distinctly fine impression in "Azucena." The artistic interest in "Faust" centred in the "Mephisto" of Plançon. Melba was a charming "Marguerite" to look upon and electrified her audience in the usual way with the notes in alt; but her acting was a plain walk around, and at many times she sang so off pitch as to suggest the most painful phases of German opera.

M. Mauguere did as well as could be expected. He was so eminently respectable and gentlemanly as to force upon you the conviction that he should have been forgiven to the point of taking him also aloft in the tableaux. It was surely all the fault of Plançon's "Mephistopheles."

Plançon's devil is a creation of genius. Mme. Scalchi was quite her most famous self in "Siebel," and the other characters were in keeping with the principals, or in other words they made the principals very prominent.

Next week "Don Giovanni" and "Rigoletto" with Maurel in both casts.

CLEVELAND.

CLEVELAND, Ohio, January 15, 1895.

THE entire musical profession of our city is delighted to learn that one of its members has been signally honored. The symphonic poem "Hero and Leander," composed by Chas. G. Sommer, one of our leading musicians, has been accepted by the examining committee of the National Music Teachers' Association. The committee stood as follows: Arthur Foote, 10; Albert Stanley, 9; Ernst Kroeger, 9. Secretary Perkins writes: This is the largest average of any composition which passed through my hands since I became secretary in 1887." Your correspondent by chance saw a letter from



First American Tour

—OF—

Frieda Simonson

AND

Juanito Manen.



Direction: LEON MARGULIES; C. L. GRAFF, Business Manager, CARNEGIE HALL, NEW YORK.

from Arthur Foote, wherein he speaks in enthusiastic terms about the composition.

Chas. G. Sommer is about thirty years of age, a decided blonde, thoughtful and modest. He is a pupil of Draeske and Schulz-Beuther. For a time he conducted, with Maggie Wuerz, the violinist, a school, but is now teaching privately piano and theory. We say to him: Palmam qui meruit, ferat.

One of our leading dailies, the Cleveland "Leader," is to be congratulated on having engaged the litterateur Mr. Chas. J. Arnold as critic. As Arnold is a capable musician and in possession of a superior transatlantic academic education, his writings show a mastery of the subject and a diction simply superb. The "Plain Dealer" is represented by Mr. Ira Hoffmann, also a capable musician and a writer of ability. The musical destinies of the "Press" are in care of Miss Martha Houk, who has filled the position admirably.

The interest of our dailies in matters musical and the engagement of competent critics is in a measure due to Mr. Ira Hoffmann, who gives every week a resumé of the happenings of the musical world at large and Cleveland in particular in the Sunday edition of the "Plain Dealer."

Mr. Albert B. Sängster, one of our rising young musicians, who devotes his time to pupils in elementary stages, gave a pupils' recital at the Second Reformed Church of our city. Mr. Sängster demonstrated beyond doubt that he is a capable musician and a most successful instructor.

The higher society circles of Cleveland are all absorbed in the work of an art exhibition. Your correspondent is a member of the music committee of the art exhibition. Mr. Coe, the piano dealer, is president of the music committee.

The musical profession and the many music students of our city exhibit much interest in the coming of Mme. Julie Rivé-King. She plays here January 31.

The following is a clipping from the Cleveland "Press" of January 14:

"The lecture by Professor Wolfram on 'Idealism and Realism' in music, at the School of Music, Thursday evening, was probably the most interesting on that subject that has ever been given in this city. It was so clearly given that even those not initiated into the technic of music could understand and benefit by it. Wolfram made a plea for music as a lost art. It is always art and music, he said, whereas music is properly one of the arts."

Miss Florence P. Holden, the famous art critic, of Chicago, and now a resident of Cleveland, assisted Dr. Wolfram, reciting a beautiful poem.

Mr. Wilson G. Smith, our favorite composer pianist, of whom Cleveland is proud, is earning well merited praise as a writer of technical studies for the piano.

The Cleveland "Plain Dealer" is issuing on January 24 a "women's edition." Mrs. N. Coe Stewart, one of our leading ladies and wife of the illustrious musical pedagogue, N. Coe Stewart, is the musical editor of the enterprise.

It is not generally known that Mr. N. Coe Stewart is vice-president of the National Educational Association.

VON ESCHENBACH.

It Pays to Compose.—"The good old times" is a phrase which no one has such good reason to sneer at as composers of music. Weber, who died seventy years ago, received less than \$4,000 in all for his "Freischütz," one of the most popular and profitable operas ever written, and for his five other operas he received only \$8,000 altogether—a mere bagatelle, which Strauss, Sullivan, or Mascagni would scorn for one of their little works. The Vienna correspondent of the *Frankfurter Zeitung* says he offered Humperdinck \$5,000 for his share of the profits on his opera "Hänsel und Gretel" for two years at the Vienna Opera. The offer was smilingly declined, and the correspondent admits that he expected to profit \$5,000 or more by his bargain. And this is only one of the seventy opera houses in Germany, in most of which this fairy opera has been or will be produced. Humperdinck's profits on his short opera, a year hence, will probably be over rather than under \$50,000. In Berlin they have been singing "Hänsel und Gretel" for a month every other evening; and not content with that, a series of special matinées beginning at 12:30 was given for young folks. In London, too, the critical verdict is favorable with remarkable unanimity. The "World" says that Humperdinck "has managed to think as a child, and to express his thoughts as a man." "Humperdinck is a musical Hans Andersen, with occasional lapses into somebody else." Its success in London is the more remarkable when it is borne in mind that its Wagnerian score was conducted by the Maplesonian Signor Ardit, of eighteenth-century fame.—*Evening Post.*

A New Opera.—The member of the Carlsruhe orchestra, Rich. Bärtig, has written a three-act comic opera, "Künstlerherzen." The music is said to be free from imitations of Wagner or of the new Italian school.

The Argentina Theatre Unsubsidized.—A the Argentina Theatre in Rome, as the Government has cut down expenses, opera is being given for the first time without a subsidy. A woman, Mme. Stolzman, has undertaken the management. She began with Verdi's "Otello." Her first novelty will be Giulio Cottrau's "Griselda."



New York Philharmonic Club.—The New York Philharmonic Club, Eugene Weiner director, has recently been delighting large audiences in Oswego, N. Y., and Wilkesbarre, Pa. The Oswego "Daily Times" writes:

The club itself shows that carefulness of training which for quality of tone and general attention to detail cannot be excelled. Mr. Henry Haagman's violoncello solo, "Elfenfantz," was received with hearty applause. An aria by Miss Clara Henley captivated her hearers. Miss Henley possesses a soprano voice of rare sweetness and power which could not fail to satisfy the most critical auditor. Mr. Sol Mareosson seems to understand perfectly how to fascinate an audience, for his exquisite playing elicited prolonged applause. Mr. Eugene Weiner is the finest flute soloist ever heard in this city, his unsurpassed playing calling forth the highest approbation.

This is from the Wilkesbarre "Record":

The sextet played a perfect harmony and gave delightful interpretations of all the numbers, which were according to the program published. Eugene Weiner's flute playing was about the best ever heard in Wilkesbarre, and well it might be, for Mr. Weiner has a reputation in this line that has placed him in the front rank. His notes were mellow and easily brought out, and there was scarcely any of the hissing sound that accompanies all flute playing.

Mrs. Campobello Wants a Divorce.—San Francisco, January 19.—Enrico Campobello, an operatic singer, formerly of this city, who was at one time reported to be engaged to marry Sibyl Sanderson, was sued to-day for divorce. His wife before her marriage was Grace Porter, the daughter of a local capitalist. Campobello, who is charged with neglect, is in the South. His first wife was Sinico, who sang in Mapleson's opera.

Third Ysaye Recital.—M. Ysaye will give his third recital to-morrow afternoon in Carnegie Hall, with the assistance of Mr. Aimé Lachaume. The Beethoven sonata in G for violin and piano will open the program, and M. Ysaye's solo numbers will consist of Beethoven's romance in G; the Wagner-Wilhelmj "Prize Song" paraphrase, Bach's E major sonata for violin alone and a Liszt Hungarian rhapsody, transcribed by Joachim.

Yale to Have a Russian Chair.—Yale is agitating the plan of founding a chair for the study of Russian. The Yale "News" says: "Yale has a collection of nearly 3,000 volumes published in Russian—the most complete in the country—so that her special claims for the founding of such a chair would seem pre-eminent."

He Is Dying.—Gen. James N. Bethune, of Georgia, the original owner of "Blind Tom," the negro pianist, is seriously ill in Washington.

Yaw.—The highest range soprano, Ellen Beach Yaw, is now singing in Alabama and will shortly be heard in Jacksonville, Florida. Ernest Lent, the composer and leader of the Philharmonic Club, of Washington, D. C., has composed and dedicated to the fair songstress a "Laughing Song," which is published by a Washington publishing house.

Fannie Hirsch.—Fannie Hirsch sang on January 13 at an entertainment she had arranged at the Home for Aged and Infirm Hebrews. She was assisted by Miss Adele Bécard, contralto; Miss A. C. Hirsch, pianist; Miss Albertina Hirsch, pianist; Mr. F. H. Armbruster, tenor; Mr. Maurice Stone, baritone; Mr. L. W. Hoffmann, cellist. Her solos were rapturously applauded and she had to add two extra pieces to the program. Miss Hirsch also sang last night with much success at the Schumann Trio concert, which was given at Madison Hall.

The Marine Band Will Not Play.—Boston, January 18.—The Governor has received the following letter in reply to his request that the United States Marine Band be permitted to participate in the testimonial to the author of "America":

"His Excellency Frederic T. Greenhalge, Governor: "Sir—Your letter to the President, asking that the Marine Band be allowed to visit Boston to participate in a program to be arranged in honor of the Rev. Dr. Smith, author of the hymn 'America,' at some time in the immediate future, has been received and carefully considered, together with other letters from many prominent gentlemen on the same subject.

"The department would be very glad if it felt at liberty to comply with the request, and it is with great regret that it feels compelled to decline. The propositions that come in asking that the Marine Band be detailed for service outside of Washington are so many and so various that the department was compelled some time since to consider the question seriously and adopt a rule that would be uniform in all such cases. It was therefore decided not to detail the band to assist in any program that was not in furtherance

of some object authorized by statute of Congress. It is true, the celebration which Boston proposes in honor of Dr. Smith appeals in an especial manner to the broadest and most patriotic sentiments. Yet this fact does not bring the case within the law or even the spirit of the rule. We are now having an immense number of celebrations throughout our country, differing in character, yet all appealing to our patriotism. Few of these appeal as powerfully as the celebration proposed in Boston, yet there are a great many of the same character.

"A very earnest objection had been made by musical organizations throughout the country to the employment of the Marine Band on occasions like this, upon which other bands would be employed. If the Marine Band should play upon this occasion it would be difficult to satisfy other musical organizations that it was not occupying a place that they might have had. However this may be, you can see that without infringing the rule heretofore laid down in the department the President could not send the band as requested, sincerely as he regrets not to be able to further this worthy and patriotic object.

"Very respectfully,

"HERBERT, Secretary of the Navy."

—"Tribune."

The Washington Philharmonic Club.—At the first concert of the Philharmonic Club of Washington, D. C., given on January 17, at Metzerott Hall, Miss Lucia Nola, a new dramatic soprano; Mr. Victor Herbert, Miss Mary Helen Howe, a young local soprano, and Mr. Rakeman, the violinist, assisted Mr. Lent, the director of the club. While the concert proved quite a success, and all the artists did their utmost to win the approbation of the large audience, the following in regard to Miss Nola is taken from the Washington "Post":

Miss Nola's first number was the "Invocation to Vesta," a dramatic selection from Gounod's opera of "Polyeucte," and one well calculated to show the qualities of her voice. It is a soprano of great compass, power and flexibility, while the singer is endowed with spirit, which makes such a voice so effective. Her second number was "A Summer Night," a really impassioned love song, which she gave with fine effect to the cello obligato of Mr. Herbert. Miss Mary Helen Howe, the young Washington soprano, sang a recitative and cavatina from "Beatrice di Tenda" in her best style, and shone even by contrast with the New York vocalist.

Musical Knights.—The London "News" gives the following list of musicians that were knighted in England: "Before her Majesty's accession there were very few musical knights. Sir George Smart (the 'Sir George Thrum' of Thackeray) received the honor in Ireland in 1811, but Sir John Hawkins, author of the famous history, was knighted less as a musician than as chairman of the Middlesex Quarter Sessions, while Sir W. Petty and Sir T. Baynes, the seventeenth century predecessors of Dr. Bridge as Gresham Musical Professors, were Doctors of Medicine and not of Music. Sir Henry Rowley Bishop, who received the honor in 1842, was the first of the sixteen Victorian musical knights, seven of whom survive. After 1842 there was a long break, but Costa was knighted in 1868, on his resignation of the post of conductor at the Royal Italian Opera. Sterndale Bennett was knighted in 1871; Elvey, court organist at Windsor, and Jules Benedict in 1871; Goss, on the thanksgiving for the Prince of Wales, in 1872; Stewart, on the opening of the Dublin Exhibition, in 1872; and Sir Herbert Oakeley, on the inauguration of the Edinburgh monument to the Prince Consort, in 1876. Sir Arthur Sullivan and Sir G. A. Macfarren were knighted in 1883, Sir Charles Hallé and Sir John Stainer (on resigning the post of organist at St. Paul's) in 1888, and Sir Joseph Barnby, the late Sir W. G. Cousins, Master of the Musicke, and Sir Walter Parratt, court organist at Windsor, in 1892. The list will doubtless soon be increased by the name of Dr. C. H. Parry, the new director of the Royal College of Music."



"The foremost man in the musical world to-day."

—Vide Press.

XAVIER SCHARWENKA,

Pianist, Composer, Conductor.

ROYAL PRUSSIAN PROFESSOR,
COURT PIANIST TO THE EMPEROR OF AUSTRIA.

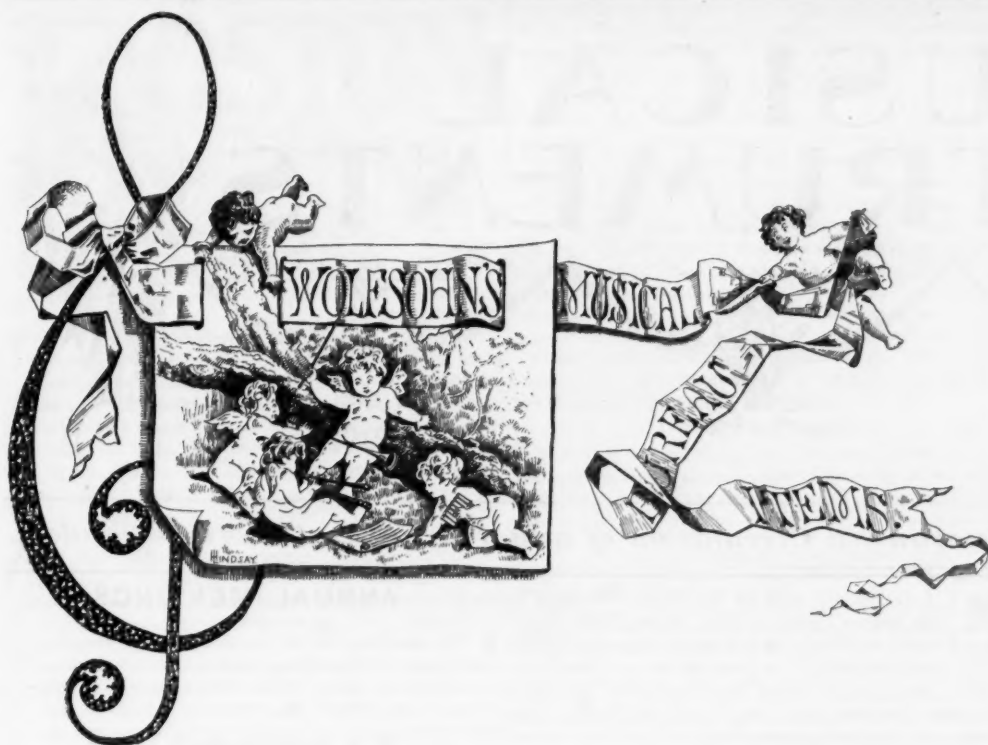
PIANO RECITALS, CONCERT ENGAGEMENTS.

ADDRESS

JOHN LAVINE,
MANAGER,

STEINWAY HALL, . . . NEW YORK.





BY special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies.

Mme. Melba has entirely recovered from her recent indisposition and appeared again in different performances at the Metropolitan Opera House with her usual triumphs. Both as "Lucia" and "Gilda" the entire press were uniform in their praises, proclaiming her as one of the greatest coloratur soprano of the present time. Mme. Melba has a number of offers to appear in Australia this coming year, but as yet she has not accepted any of them. She may sing in a number of concerts in a few Western cities, after the close of the opera, but this also is yet indefinite.

Campanari has made a wonderful success as "Valentine" in "Faust," and the audience fairly "rose" to him. He is certainly one of the best baritones of the Grau & Abbey forces. He will sing the part of "Ford" in Verdi's "Falstaff" when that opera will be produced. This part is particularly suitable for Mr. Campanari, it being of the order of "Fonio" in "Pagliacci," in which latter, which he created in this country, he was particularly successful.

Lillian Blauvelt is busier than ever. She has but few dates left in January, and almost the whole month of February is filled partly here and partly in Western cities. Last week she sang in Cincinnati with Van der Stücken, then in Toronto and Chicago, and this week she goes to Boston and will be heard Sunday in Music Hall in the "Creation." After that she will sing in a number of "Musicales" here and in Washington.

Josef Hollman, the violoncello virtuoso, arrived last Sunday well and hearty and ready to

begin his tour. He will remain in this country until the middle of May and be heard in the principal cities of the United States. His first appearance will be in the Junior Philharmonic at the Lenox Lyceum. After that he will play in Cincinnati, Chicago, Columbus and St. Louis. Hollman will very likely be heard in New York in a number of chamber music concerts, together with a number of renowned artists.

Adele Aus der Ohe played last week in Dayton, Milwaukee, St. Paul and Minneapolis and in Buffalo. She is the soloist of the next Philharmonic Concert, when she will play the Tchaikowsky Concerto. In March she will very likely play with another orchestral organization the Brahms Concerto in B. She will also give a number of piano recitals here in Boston and Philadelphia.

G. W. Feguson did not sing at the Liederkranz social, two weeks ago, as announced, the parties not being able to agree on his terms. He will sing in St. Louis next month in Hoffman's "Editha," and with the Chicago Apollo Bruch's "Arminius," and also give a number of song recitals in several Western cities.

Charlotte Maconda is kept quite busy with a number of concert engagements. She will sing in several musicales in this city and also a number of concerts in Morristown, Newark and Paterson. She had several excellent offers for opera, but has thus far refused all of them, confining her work to concerts only.

Wm. H. Rieger will go West next week when he will sing with the Chicago Apollo in Bruch's "Arminius." On his way he will sing

in Parkersburg, W. Va., and is negotiating with some other Western cities for a number of song recitals. Mr. Rieger has been engaged to sing in Montreal in a musical festival the latter part April, when selections from the "Flying Dutchman" will be given.

Julie L. Wyman, who just concluded an engagement with the Van der Stücken concerts in Cincinnati, will give a joint recital with Ethelbert Nevin in Detroit for the Ladies' Musical Club, and then return East to sing in Farmington, and also inaugurate a series of concerts in Manchester, N. H. She will then go to Chicago to sing with the Apollo Club and a number of private musicales.

Effie Stewart had a brilliant offer to go in comic opera, but decided for the present to sing in concerts, oratorio and grand opera only. She will sing in the latter during the summer with a strong organization which will give performances in Boston, Baltimore and Washington.

Conrad Behrens just returned from his Western tour of song recitals. He will now remain in the city, as the rehearsals for the German opera will begin soon, he being engaged for the leading basso parts of that organization. He will very likely sing in Montreal the latter part of April.

Laura Friedman, the German prima donna, who lately arrived from Dresden, has been negotiating to travel with a large orchestral organization for the spring, will likely accept an engagement with an operatic concert company, which will give a series of performances during May and June.

Heinrich Meyn, the Boston baritone, has been engaged by the New York Liederkanz to sing in the "Walpurgisnacht," February 10. On the 13th he will sing in Fall River, and in the latter part of April will go to Montreal for the "Flying Dutchman" performances.

Mme. Scalchi has positively concluded arrangements to lead her own company in the spring, after the close of the opera season. She will go to San Francisco and the Pacific Coast. The programmes will be composed of a number of concert numbers, concluding with scenes from operas in costume.

Eleanor Meridith had a fine success last week with the Buffalo Symphony Orchestra. She will be located in New York next season, having received several offers to sing in church. She has also been engaged to sing in a number of musical festivals in May.

Marcella Lindh will be the soprano of the Junior Philharmonic Society this week at the Lenox Lyceum. She is quite busy with rehearsals for the forthcoming season of German opera, being one of the leading prima donnas of Mr. Damrosch's company.

Currie Duke played last Sunday in Washington with Sousa's Band and made an immense hit. She had to play two encores to each of her selections. The management has prolonged her contract and she will accompany the band South and West on their grand spring tour for a term of twelve weeks.

Cesar Thomson's dates are now completely filled. He plays with the Boston Symphony Orchestra this Friday and Saturday in Boston. Then he will go West and play in Oberlin, Detroit and Chicago. In the latter city he will play eight concerts during ten days, including four private musicales.



MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

NOTICE.

New subscribers to insure prompt delivery of **THE MUSICAL COURIER** should remit the amount of their subscription with the order.

SOME of the handsomest cases ever seen by the trade are on the Briggs pianos now coming from the factory in Boston.

COMSTOCK, CHENEY & CO. are busy. The reputation of their goods, as well as the splendid business handling they are given, forces this activity.

S. A. WARD, the dealer, at Newark, asks that we officially deny the report published in some of the small trade papers that he intends to enter the field as a piano manufacturer.

GO into the warehouses of the Weber Piano Company and try one of their new style H uprights, and you will then know what the house means when it advertises "the wonderful Weber tone is found only in the wonderful Weber piano."

ALWAYS something new at Weser Brothers. It is an entirely new style, or it is a little wrinkle in the mechanics that enter into the make-up of a piano. That is why the pianos of Weser Brothers sell so readily. A dealer always has something new to lay before customers. A thoroughly "up to date" piano is the Weser.

THE strike now raging in Brooklyn, by which all means of locomotion on surface roads is stopped, is being felt by Brooklyn dealers. Not only have sales diminished in volume, but collections have dropped to almost nothing. People who have pianos with instalments due cannot get down town to pay without walking several miles.

FROM Providence comes a report that the block of buildings in which M. Steinert & Sons have their warehouses has been condemned by the authorities as unsafe. They have a lease of the premises which has three years yet to run, but may have to move sooner than that if rumor is correct. Their new warehouses in Worcester are to be opened Tuesday, January 22.

AMONG the many pianos produced in America those of Hallet & Davis have always stood in great favor with the musical profession. It has been asserted that the Hallet & Davis piano did not have an enemy, and that every musician, no matter what his choice of instrument or his business relations to other houses, would on every occasion say a good word for the Hallet & Davis piano. This is not to be taken in the sense that the Hallet & Davis piano was a kind of second choice of musicians, for there are a great many players who are wedded to the instrument through first choice. The men who make and run this business are all gentlemen, and the kind and courteous treatment by them always extended to the musical profession makes friends of men who would otherwise be indifferent. It's good policy.

M. R. J. D. PEASE said on Monday in reference to the Boston agency for the Pease piano that it was a "go" at the Mason & Hamlin Organ and Piano Company's warehouses on Boylston street. The Pease piano has a good Boston home with the Mason & Hamlin Company, and the Mason & Hamlin Company have secured a good seller.

THE United States grand jury has completely exonerated W. Martius, of Seattle, Wash., charged with the awful crime of stealing a sheet of music. This is probably as trivial a case as a grand jury was ever bothered with.

It seems that Mr. Martius is a sheet music dealer with headquarters at Winter & Harper's. He was arrested last September, charged with opening a package belonging to another party and purloining a sheet of music therefrom. At the time Mr. Martius was held the commissioner remarked that it would be difficult to find a jury that would convict. The arrest was said to be a piece of spite work, caused by petty jealousy on the part of a business competitor.

IF Messrs. Hayden Brothers, the Department House, of Omaha, who have recently purchased the stock of Max Meyer & Brother, and who are conducting a slaughter sale, if this concern desires to run a piano department as a permanent part of their institution they should not advertise as they did in the Omaha "Bee," of January 13, stating that they are the "sole agents for the Steinway piano." We have it on the word of Mr. N. Stetson, of Steinway & Sons, that his firm has not given the agency to Hayden Brothers, and they should be careful not to make such representations if they are determined to remain in the music business.

We doubt, though, that they intend to continue this line, as the prices at which they are now disposing of the old Max Meyer stock, when once established in the minds of the public, if maintained will make it impossible for Hayden Brothers to ever clear any profit.

WARNING!

ON December 8, a man claiming to be a contractor and builder and dressed like one would ordinarily be, and about 50 years old, gray sandy moustache, medium height, a man that would weigh about 160 or 170 pounds, pretty square built, came into our store to rent a piano, and selected a B. Shoninger, large size mahogany, upright, second-hand, No. 5961. He paid a month's rent and cartage and we learn that about three days after renting it he moved the piano away. He had it boxed and a day or two after that he went to S. E. Clark & Co. and rented a Hardman piano, ebonized case, No. 39,145, and that was removed soon after it was rented, and we understand it was shipped in one of our boxes. To what part of the country he shipped these pianos we have been unable to learn.

We will pay a reward of \$50 for the recovery of either piano or \$100 for the arrest and conviction of the man, and any information in regard to same can be forwarded to either S. E. Clark & Co., or Grinnell Brothers, Detroit, Mich. Very truly,

GRINNELL BROTHERS,
or S. E. Clark & Co., Detroit, Mich.

ANNUAL MEETINGS.

The many reports of annual meetings reaching this office show that hardly any change of personnel of corporations is taking place. What change there is is caused by death during 1894 of some officers.

W. W. Kimball Company, Chicago.

The annual meeting of the W. W. Kimball Company, held in the company's offices at Chicago on Monday, January 14, resulted in the re-election of the old officers, viz.: W. W. Kimball, president; E. S. Conway, secretary; A. G. Cane, treasurer.

Chicago Cottage Organ Company, Chicago.

The annual meeting of the Chicago Cottage Organ Company, held January 14, resulted in the re-election of the old officers, viz.: H. D. Cable, president; H. M. Cable, vice-president; F. S. Cable, secretary; G. W. Tewksbury, treasurer.

Conover Piano Company, Chicago.

Meeting held Monday, January 14, resulted in the following selection of officers: H. D. Cable, president; J. F. Conover, vice-president; F. S. Cable, secretary; G. W. Tewksbury, treasurer.

Baldwin Piano Company, Cincinnati.

January 3 occurred the annual election of officers of the Baldwin Piano Company, resulting as follows: Lucien Wulsin, president; D. H. Baldwin, vice-president; G. W. Armstrong, Jr., secretary; D. H. Baldwin, Lucien Wulsin, A. A. Van Buren, G. W. Armstrong, Jr., and Clarence Wulsin, board of directors.

Bollman Brothers Company, St. Louis, Mo.

The annual meeting of Bollman Brothers Company, of St. Louis, Mo., was held at Steinway Hall, New York, Friday, January 18, and resulted in the re-election of the old officers. Mr. Otto Bollman represented the St. Louis members of the company.

Estey Piano Company, New York.

The annual meeting of the Estey Piano Company, down for January 4, was held on Friday, January 18, resulting in a re-election of the old officers.

Barckhoff Organ Company, Salem, Ohio.

At the annual meeting of the stockholders of the Barckhoff Organ Company, held at the offices of the company at Salem, Ohio, on January 9, the following board of directors were elected: I. F. Brainard, Joel Sharp, Joel Bonsall, C. Barckhoff, B. S. Ambler and N. B. Garrigues.

The management remains the same as during 1894.

E. P. Carpenter Company, Brattleboro, Vt.

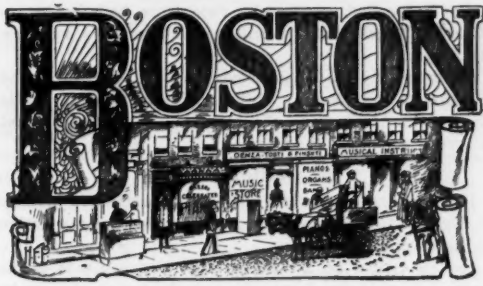
The annual reports were not presented at the meeting of the E. P. Carpenter Company, held January 15, but will be submitted at a postponed meeting January 28. Before adjournment the annual election was held, resulting as follows:

Geo. E. Crowell, president; C. H. Davenport, treasurer; Martin Austin, Jr., secretary, and W. C. Carpenter, general manager. The directors for 1895 are Geo. E. Crowell, C. H. Davenport, M. Austin, Jr., and W. C. Carpenter.

A. B. Chase Company, Norwalk, Ohio.

January 14 was the scheduled annual meeting of the A. B. Chase Company, of Norwalk, Ohio. It was held on that date and resulted in the re-election of the old officers, viz.: Calvin Whitney, president; C. P. Wickham, vice-president; L. L. Doud, secretary, and L. A. West, treasurer.

The stockholders voted to increase the capital stock of the company from \$200,000 to \$300,000. No new stock will be offered for sale, the increase being for the benefit of the present stockholders.



JANUARY 19, 1895.

THE month of January is sufficiently advanced now for dealers and manufacturers to be able to form some idea of what the business for this month will be. Several people say that the month will average double what it did last January, which seems an excellent beginning for the year. The heads of firms have been away, more or less, seeing their agents, making new agencies, arranging for increased business and generally employing what all acknowledge to be the dulllest month of the year in getting things in readiness for the rush of business all are hoping for next month. This applies to both wholesale and retail, although it has been a dull week for the latter business. The continual snow storms have made walking not only unpleasant but dangerous—the sidewalks being coated with ice having a thin top covering of snow, so that people will not venture out unless it is absolutely necessary—and naturally they can put off buying a piano for a week or two without serious inconvenience. So it would appear that the weather does affect the sale of luxuries more than dealers are willing to concede. Of course the musical instrument business is concentrated in a small space and as each customer usually goes to all the warerooms before buying—why, on a fine day the shops seem full of would-be purchasers.

C. C. Harvey & Co.

Yesterday C. C. Harvey & Co. were the recipients of many congratulations from people who attended the Cecilia concert on Thursday evening. The piano used was a Chickering grand, which they had supplied, and everyone spoke of the tone of the instrument as something especially good. This was not only from people personally acquainted with the firm, but on the night of the concert the audience, or a large majority, was questioning first one and then another as to what piano was being played. There was no lettering on the side of the instrument, and not even a line on the program to tell what make it was, but all were anxious to know, and there seemed to be but one opinion—that it was a fine piano. Is this not a good way to advertise? That is, send such a fine instrument that everyone who hears it takes the trouble to find out the manufacturer's name.

Upon inquiry at the factory of Chickering & Sons it was found that this piano was one sent in the regular routine of business. When Mr. Perabo was to play with the Kneisel Quartet he particularly requested that he might have this instrument, which had been played upon once before in public. This was in the early part of November, and in December Chickering & Sons received a letter from Mr. Perabo praising the instrument. This letter has already been printed in a large, full page advertisement of this house, and has probably been seen by many of THE MUSICAL COURIER readers.

Mr. Richard Hoffman, of New York, came over on Wednesday afternoon to play with the Cecilia Club at their two concerts, and when shown this piano and asked if it suited him, or would he prefer to try others, expressed himself delighted with the instrument—and so were the people who heard it played.

Now it is the property of the Apollo Club and will be heard at their concert on Wednesday evening next in case a piano is used.

Mason & Hamlin Company.

The Mason & Hamlin Company are now getting settled in their new building in Chicago—a handsome one, by the way, and one of the largest in that city—and when alterations are completed it will be one of the finest on Wabash avenue. Under the management of Mr. J. K. M. Hill, who has made such an excellent record for this house in Kansas City, there is no doubt of the complete success of the Mason & Hamlin Company in their new location.

The Business Men's Æolian recitals, advertised by Mason & Hamlin to take place daily from 12 to 2 o'clock, are being largely attended. The business in this department is extremely large and constantly increasing.

Wm. H. Sherwood, who is playing the Mason & Hamlin improved patent grand, gives two recitals in Memphis, Tenn., on the 26th and 27th of this month.

Mason & Hamlin have done a large retail trade in grands this week.

Mr. H. L. Mason is again at business after a short absence on account of sickness.

Merrill Piano Company.

Mr. J. N. Merrill has been out on a three days' skirmish and returned to town feeling up to 485 A pitch, so it is safe

to conclude that he came back with a pocketful of orders. He says there is one great advantage in selling the Merrill piano, and that is that the man who buys one is not out looking for him with a double barreled shot gun.

Just now there is a piano in the Merrill warerooms on Boylston street that attracts great attention. People who are passing suddenly stop short and stare with all their might. It is a Regal piano in pale green plush—as Mr. Merrill says, it has its ulster overcoat on. The front has panels of white and green plush interlaced, and altogether it is a most startling piece of architecture or upholstery. Customers are usually struck dumb on entering the wareroom, which gives Mr. Merrill a change to do all the talking.

Mrs. Charles Sherburne went to Marlboro one day this week, where she was the guest of Mr. Thompson, of that place. In the evening a minstrel entertainment was given by local talent that was most successful, the Merrill piano being used. Mrs. Sherburne is at present suffering from the fashionable complaint—a bad cold.

Ivers & Pond Company.

The Ivers & Pond Company, like many other firms in the piano business, are in receipt of flattering letters about their piano, but the two given are good specimens of what they hear from teachers and managers of schools and colleges:

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, July 24, 1894.

Ivers & Pond Piano Company:

GENTLEMEN—We shall need a number of new pianos this fall, and I wish to place an order with you for 15 uprights of same style as the last order. I write thus early in order that there may be no delay at the opening of our school year September 6. Our own experience with your pianos continues to be of the most satisfactory character. The remarkable uniformity with which they withstand the severe use we subject them to is a source of much gratification to us. In a word, your instruments are good enough for us, and we have no desire to experiment with untried makers, although we could purchase any amount at a less price than we pay for yours.

Very respectfully,

FRANK W. HALE,
General Manager.

[RANDOLPH-MACON WOMAN'S COLLEGE,
LYNCHBURG, Va., November 2, 1894.]

Ivers & Pond Piano Company, Boston, Mass.:

DEAR SIRS—Upon the opening of our college last year I sent you an order, with considerable hesitation, for six pianos. This year I send another for four additional ones of the same style, but without any apprehensions. I am satisfied with the adaptation of your instruments to our purposes and with the reliability and honorable dealing of your firm.

Very truly yours,

WM. H. SMITH.

New England Piano Company.

The New England Piano Company agents have been pouring in from all parts of the country with orders for pianos. Their business so far this month has been extraordinarily large. The New England piano is used at nine of the principal theatres in this city:

Columbia Theatre,
Bowdoin Square Theatre,
Lothrop's Grand Museum,
Bijou Theatre (2),
World's Museum,
Grand Opera House,
Park Theatre,
Boston Museum,
Globe Theatre,

and at 35 clubs. This is only a fraction of the societies, associations and clubs in the suburbs that have the New England piano in their rooms. Many of the churches also have their piano; in fact it is hard to name a town or a public body that is not mentioned in the New England Piano Company's book, "Kind Words from Actual Purchasers and Users." They begin their book by saying:

Testimonials are often of doubtful value; many are altogether worthless; others are paid for in hard cash, and the unsuspecting public is grossly deceived. The testimony of actual purchasers is the only recommendation which can be of actual value. The purchase of a piano is an important epoch in the family history.

Various methods are adopted by the intending purchaser who often fondly imagines he may be able to secure a "special" bargain. There are so-called "pianos" which are offered at prices far below the actual cost of a properly constructed instrument.

Others are sold at prices which compel the purchasers to pay for simply the name and "reputation" of a piano that is in fact far inferior to other makes, which are not so dexterously advertised. All business is founded on confidence; until that is secured there can be no trade. The legitimate manufacturer with capital invested in factories, machinery and materials cannot afford to misuse customers. We take pleasure in calling attention to the following testimonials, the voluntary contribution from actual purchasers who have used and thoroughly tested the New England Piano.

Emerson Piano Company.

The Emerson Piano Company is another firm which is constantly in receipt of letters from dealers, buyers and players of the piano, praising it. The company has a large number of these testimonials and it would be a good day's work to read them all through. Out of a dozen or more that Mr. Powers was kind enough to show one was rather amusing. A dealer writes that he has taken in exchange for a new Emerson upright a square that is 42 years old and that after tuning it and fixing it up a little it had as

good a tone as one could wish. Naturally a person who has used an Emerson piano for 42 years, and finds it in good condition at the end of that time, has no desire to change to any other make.

Mr. P. J. Powers has entirely recovered from the series of colds that kept him confined to the house and is to be seen every day at his office in Boylston street.

Hallet & Davis Company.

Mr. E. N. Kimball has just returned from a trip to Chicago, Cleveland and New York. When in Chicago he met a number of their Western dealers, who all talked encouragingly about the business prospects for 1895.

Vose & Sons Piano Company.

The Vose & Sons Piano Company say that they are very little troubled with complaints, either from dealers or buyers, about their pianos. The case, action, tone, in fact whatever goes to make up the personnel of a piano, have so far given universal satisfaction, and while they often hear manufacturers complain about having to change pianos, or that fault has been found with this, that or the other thing, they have had little if any experience of that kind.

As for business, one day this week they received three telegraphic orders for pianos—not small orders either. In commenting upon this they said it would seem to indicate that the dealers are short of pianos, so that when they need any they must get them quick from the factory.

Mr. Drew has had an attack of grip or some kindred affliction that kept him indoors for some days.

The Estey Company.

Mr. S. A. Gould has been spending a few days in Maine this week looking after agents and general business. He has been away from business more in the past few weeks than for seven or eight months previously.

The Estey Company will probably not get into their new quarters much before the middle of March, as the present tenants will not vacate until the first of that month, and there is a lot of alterations and repairs to be done. New floors are to be laid on both ground floor and basement, partitions taken down, a new front put in and the wareroom handsomely decorated—all of which takes time.

Briggs Piano Company.

Mr. E. W. Furbush, who has recently returned from a short trip, will leave on Monday for the West, where he will remain for five or six weeks.

Orders are coming in daily in such good numbers that as yet they have not been able to fill up their factory wareroom to its full capacity since the clearing out of holiday time—in other words, they haven't yet "caught up."

Needham Piano and Organ Company.

Mr. James W. Cheney, who is the agent for the Needham piano, says that he thinks the piano will prove to be a good seller, as he finds it well made in every respect and most satisfactory as to tone, action and price. At present it is not the time of the year to push a new instrument, but in February he looks for good business.

Besides pianos, Mr. Cheney sells small musical instruments and sheet music.

An important part of his business, however, is the orchestra which bears his name. The Cheney Orchestra occupies the same position in Boston that Lander's does in New York, and plays at the swellest receptions, parties, balls, &c.

In the summer this orchestra is the leading one at Bar Harbor, where so many wealthy people from all parts of the country have cottages, and it is in constant requisition.

Jesse Woodberry & Co.

Jesse Woodberry & Co., church organ builders, successors to Woodberry & Harris, have just received an order for a large three manual organ from the Calvary Baptist Church of Washington, D. C. This organ is to be at the back of the pulpit, but raised 10 feet above the platform. It is in two parts, connected by an arch that holds the pipes. The

WHEN SEEKING

for Pianos containing improvements which fairly bristle with strong, logical talking points, which can be readily understood and appreciated by the Amateur as well as by the Trained Musician, remember that the Phelps Harmony Attachment is the greatest of all improvements, and is backed by solid proof and merit to the Queen's taste. Write to

A. M. McPhail Piano Co., Boston.
Newby & Evans, New York.
Malcolm Love, Waterloo, N. Y.
James & Holmstrom, N. York.
J. H. PHELPS, SHARON, WIS.

keyboard is brought forward so that it will be in the middle of the singer's seats.

They have just completed an organ for the Congregational Church in Tilton, N. H. They say that business is fairly good—far better than last year.

This firm have on the back of their business card a plan of the streets, showing the nearest way to reach their factory from Washington street—a capital idea and a great help to strangers or others unacquainted with that part of the city.

Mrs. G. A. Warren, of Waltham, who sells Emerson pianos, is kept busy with her customers in the outlying towns around Boston. One hears of her in Lexington, Arlington, Waltham, Newton, Brookline, and many other places, and she pays a daily visit to Boston. Her warehouse at Waltham is a model of beautifully arranged goods and exquisitely neat. It is located on one of the principal streets facing the park and railway station, so that the sign is visible to everyone arriving there. She keeps not only upright pianos but grands in stock, and has a salesman who knows how to play them. The "white post" of the Waltham electric cars is just in front of her door.

Miss M. D. Fife, who has the agency at Manchester, N. H., for Chickering, Mason & Hamlin, and Ivers & Pond pianos, has recently added the Merrill to her stock, and says that it receives many praises from everyone. Miss Fife is often in Boston attending to business, and is kept busy with her many interests.

The man representing himself as the agent for the Hazelton piano has been heard from again, but this time in a different direction—the aristocratic suburb of Brookline. In this instance his story was also different. He was still willing to sell a fine \$475 Hazelton piano for \$225, on the terms of \$2 down and \$2 a week until paid. Then as an afterthought he mentioned that, of course, for this paltry sum, the house would not be willing to furnish a stool and scarf, but if he were paid \$25 in advance a fine stool and magnificent scarf would be sent with the piano.

This victim put the case in the hands of the police, and the head of the Brookline police department has called upon some of the dealers to try to learn something about the man. A very superficial description—all that could be obtained—says he is tall, slight, elderly, and with two or three fingers missing on his left hand. The latter peculiarity ought to be of great assistance in identifying the man.

The Boston Piano Stool Company has changed its name to Lansing Piano Stool Company.

The Boston Business Directory is both a delusion and a snare. Out of a dozen or more music publishers and manufacturers of band and small musical instruments whose addresses were taken from the directory, only one was correct. Some had failed, one had moved to another State, some had moved leaving no address, and one had left an address so he could be found, and one was where the directory said he was. This applies not only to these manufacturers of small goods but to teachers and musicians whose addresses are needed.

T. J. Mahan, traveling salesman, who sells the Woodward & Brown piano, has been in town for a few days. He travels from Boston to Provincetown, and it takes him four months to cover the route. Mr. Mahan is a tuner and keeps the pianos that he sells in repair.

In Town.

Wm. Tonk, New York City.
Gov. Fuller, Brattleboro, Vt.
Gen. Estey, Brattleboro, Vt.
John Pease, Pease Piano Company, New York City.
Chas. H. MacDonald, Pease Piano Company, Chicago, Ill.
Mr. Harger, Chicago, Ill.
Mr. Nickerson, Chicago, Ill.
C. H. O. Houghton, New York City.
G. H. Poulter, Greenfield, Mass.
B. H. Mitchell, Waterville, Me.
Miss M. D. Fife, Manchester, N. H.

One Hundred and Ten Cents on the Dollar.

HARDMAN, PECK & CO. have paid the first installment of their settlement as agreed on at their creditors' meeting the last week in October, 1893. In spite of the venomous and besmirching attacks of several now would-be friends, Hardman, Peck & Co. have proved themselves the men of affairs that THE MUSICAL COURIER said they were. Not only have they paid their first notes, but they have taken up and cancelled over \$175,000 of indebtedness running much longer than February 1, the legal maturity of their first notes. In doing this at their settlement agreement of 100 cents on the dollar with interest added to maturity, they have paid at the rate of 110 cents on the dollar.

—Mr. R. Hageman, of Hamilton, Mont., has patented what he calls a mandolin zither, a combination instrument composed of the Spanish mandolin and German zither.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 236 Wabash Avenue,
January 19, 1894.

CHICAGO is not going backward; it is going ahead. Business has opened up far more encouragingly than the dealers had any right to expect. Everybody is doing business. New goods are being produced.

We have already seen some new pianos. They are low in price, but they are really good instruments. The concern which is producing these instruments does not wish to have them mentioned at the present time, for the reason that they will not be ready to market in quantities for some six weeks or two months yet.

The instruments that we speak of, while low in price, are only cheap in some of the details, which do not affect the wearing quality nor the tone of the instrument. We felt positively obliged to congratulate the gentleman who is the author of this new candidate for public favor, and we must congratulate the gentlemen who are in the business with him. The fact is the concern is right in "the swim," and at the price which these instruments will be offered at, wholesale and retail, other houses will be obliged to "hustle" to compete with them.

The Chicago Cottage Organ Company have broadened their charter, which now gives them the legal right to manufacture all kinds of instruments, even those of the smallest description, if they should choose to enter into that line of business.

Mr. H. D. Cable says, in reference to the new articles in their charter, that it is not at all likely that they would ever have had any difficulty in doing any department of the music business, but it was better to have the matter in strictly legal form in order that there might be no question as to their rights.

This house proposes entering into the retail business with tremendous energy just as soon as they get possession of their down stairs wareroom, and we understand they intend having one of the grandest openings, to occur perhaps about the middle of May, that any house has ever yet started out with.

Mr. W. S. Tuell is engaged to take a position with the company, and will have charge of the State of Illinois. Some new arrangement with Schubert Piano Company gives the concern a still larger territory in which to handle this popular piano. Mr. Geo. S. Cheney, who was with the Estey Piano Company, of Boston, has also engaged with the company, and will begin with them about February 1. His territory will consist of New England.

The Mason & Hamlin Piano and Organ Company have already taken possession of their new store at 250 and 252 Wabash avenue. It begins already to look like business with this house, although the premises are not yet in "apple pie" order.

Mr. G. B. Brigham has taken a position with the house.

and as he has had considerable experience both in the retail and wholesale way, he will no doubt prove a valuable acquisition.

It has already been mentioned that Mr. Gill will be the manager of this branch. With the Mason & Hamlin goods and the Brambach piano, the house is in a position to meet the requirements of the trade.

Mr. Waite's Claims.

In the Cedar Rapids (Ia.) "Evening Gazette," of January 11, Mr. H. C. Waite publishes a reading notice in relation to the Bush & Gerts piano.

In the article he announces that the action is of the highest grade; the felt is the very best (we presume he means the felt in the hammers); the wire A No. 1, and the scale the most perfect. Except as to the matter of the scale, that being a matter of taste, Mr. Waite's claims are not well authenticated.

Mr. Waite's competitors in Cedar Rapids claim that he represents the Bush & Gerts piano to be as high grade an instrument as the Decker Brothers, the Conover, the Mehlman, the Kurtzman, the McCammon, and some other good makes.

We presume it is a difficult matter for a dealer to stick to the exact truth when representing the grade of an instrument which he is selling, but Mr. Waite knows, if he knows anything at all about the business, that he does not tell the truth if he represents the Bush & Gerts piano to be as good as the best instruments made.

The Bush & Gerts piano is a very cheap instrument, and does not cost half as much, nor is it worth half as much, as some of the pianos he compares with it.

If the Bush & Gerts piano is as good as the Decker Brothers or the Conover or other good makes of instruments, the makers of this latter class do not know their business.

It would be just as consistent to say that the Waterbury watch is as fine a grade and in every way as good as the very best made. No first-class manufacturer puts any name on his product except his own. The Bush & Gerts piano is sold right in the city of Chicago for a cheap instrument to various dealers under various names. That ought to be proof positive that it cannot be a first-class instrument.

Warning from Mr. Gram.

Mr. Edmund Gram, of Milwaukee, is sending out circulars to the trade, warning them against a man known to him by the name of Geo. H. Decker, an expert piano tuner and experienced in piano and organ manufacturing, whom he accuses of selling pianos for cash, and turning in forged leases.

He is described as a man of 45 years of age, height about 5 feet 8 inches and weighs 180 pounds; heavy black hair and mustache, medium sized, deep set blue eyes, straight, prominent nose, ears standing out from head. When clean shaved he bears a striking resemblance to the late Edwin Booth, the actor. His hands are large, with short, stubby fingers, and he is somewhat untidy in appearance. He is a smooth talker, is possessed of an engaging manner and gives the impression of being an honest, straightforward man. He is married to a woman about 25 years his junior, whom he refers to as "Belle" when speaking of or to her.

He claims to have been located in San Antonio, Tex., for years, coming from there directly to Milwaukee, arriving there on April 25, 1893, when he at once entered Mr. Gram's employ. He left Milwaukee September 15, 1894, taking his wife with him, and leaving an elegantly furnished flat in charge of a servant. The furniture, by the way, had been bought on the installment plan, and not very much was paid on it.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

Gone Back to Salt Lake.

Mr. W. B. Sparkman, who has been making Chicago his headquarters for several weeks, has gone back to Salt Lake City. Some arrangement has been made with a gentleman of capital which will give Mr. Sparkman a line of pianos, and as business is said to be improving in that neighborhood, and Mr. Sparkman has a large circle of acquaintances there, he will probably make a good success of it.

New House.

The sensation of the week has been the announcement of the formation of an incorporation, which we believe is to be called the C. F. Summy Company. This new company is to have the agency of the Chickering piano.

Mr. Summy is not willing to talk about the matter. He does not say who is interested with him, nor who is to furnish the capital for the new concern.

The two gentlemen whose names are mentioned in connection with the incorporation papers, Mr. Pence and Mr. Carpenter, are simply the lawyers in the case, and do not represent any vested interest. The company is capitalized for \$75,000.

Trade Dinner.

A meeting is to be held to-day to arrange for another Chicago Music Trade Association dinner, which will be held some time in February.

Chase Brothers' Company.

The Chickering, Chase Brothers' Company have not yet positively decided upon a wareroom, but we think the matter is virtually settled. They will be on Wabash avenue in an excellent location, with a fine first floor wareroom and a very large second floor, which will give them all necessary facilities for doing business.

This concern, by the way, have been doing a very large retail business recently. Those who remember the warerooms six months ago know that there was a tremendous stock of goods on hand. This has almost entirely disappeared, and to-day the warerooms contain only fresh stock.

A New Concern.

Van Matre & Straube is a new concern. They have made a contract with the Schaeffer Piano Company for several hundred instruments, and have located their office at 24 and 26 Adams street, in the same building with the Schaeffer Piano Company's office.

A Salesman Charged With Forgery.

ARCOLA, Ill., Jan. 14.—George J. Wilson, traveling salesman for the Decatur branch office of the W. W. Kimball Company, of Chicago, was arrested here to-day on a telegram from Phillips & Co., of Decatur. The charge preferred by the company is forgery. Wilson was taken back to Decatur at 8:10 this evening.

In reference to the above, the Kimball Company say "we have no branch store in Decatur, though Phillips & Co. are good agents for us, and if Mr. Wilson is a forger, we hope he will be punished for it."

The New Chicago Concern.

Mr. C. A. Hyde is the promoter of and will probably be the president of the new concern mentioned last week in our editorial column.

It will be a piano manufacturing concern, will be located in Chicago, and as previously stated will control the Marcy transposing keyboard, and make the device a principal feature of the instrument. The present headquarters will be at Room 77 Auditorium Building.

Visitors.

We have not heard of many visitors to the city this week. Mr. Chas. Becht has been here, and is in and out of town by turns. He has already done some business for his new concern.

Mr. Nathan Ford, of St. Paul, has been a visitor, and naturally made his headquarters at the Chicago Cottage Organ Company's office.

Mr. A. L. Jepson, of Oregon, Ill., was also here; also Mr. J. W. Trout, of Fon du Lac, Wis., and Mr. C. A. Hyde.

Mr. R. M. Eppstein, one of the Eastern traveling representatives for the Kimball Company, is still in town and will leave for the East to-morrow night. Mr. Eppstein says he has done a large business for the house and that it is constantly increasing. While the goods are easy sellers, Mr. Eppstein is entitled to a great deal of credit for the success which has attended his efforts. The fact is he is a solid, substantial man and knows how to handle the trade, which tells the whole story.

Grand Rapids Notes.

The city of Grand Rapids, Mich., is probably the largest headquarters in this country, or any other, for the furniture business. The town itself contains anywhere from 90,000 to 100,000 people. If one is a pessimist it would be about 85,000; if an optimist it would probably be over 100,000. When one is in that city he can take his choice.

Mr. Julius A. J. Friederich is at the present time, and has been for many years, perhaps the most successful dealer there. He has a very finely located store on Canal street, and while he cannot be said to carry a very heavy stock of pianos he keeps sufficient for his purpose and has managed to do a successful business. His music and

musical merchandise department is quite an extensive portion of his trade. He does his own importing, keeps quite an extensive stock and does some wholesale business in this line.

His main piano wareroom is on the second floor, where can be found a fair representation of the Weber piano, the Hazelton, the Schaff Brothers, the Fischer and the Baumeister, and in organs the A. B. Chase, the Story & Clark and the Ann Arbor are represented.

On the third floor of his building he has a very nice little music hall, upon the stage of which there are two grand pianos, neither of them concert instruments.

His fourth floor is nicely fitted up for teachers' studies. In the basement he has a room fitted up which he places at the disposal of the band members.

It can thus be seen that Mr. Friederich has quite a metropolitan establishment, and it is not hard to see why he

ESTABLISHED 1882.

KELLER & BROS.



PIANOS

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY

THE KELLER BROS. & BLIGHT CO.

BRUCE AVE. EAST END, BRIDGEPORT, CONN.

SEND FOR CATALOGUE

does a very excellent business. By catering to the musicians and the musically inclined people their trade is secured.

The Grand Rapids Piano Case Company is a flourishing institution. Mr. C. C. Comstock is the president, Mr. J. Mowat the vice-president, Mr. M. H. Ducey secretary and treasurer. The designer and superintendent of the factory is Mr. Crater.

The premises occupies a whole block, a large portion of it being covered with buildings, and it may be recognized that some space is required for the amount of lumber which they carry, which is somewhere in the neighborhood of 1,000,000 feet. About 100 men are employed.

They are doing excellent and substantial work, are very busy, and have been obliged to refuse orders. They will, however, enlarge their plant, and place themselves in a position where they will not be obliged to refuse orders again.

The concern say they have never lost any customers among those who began dealing with them since the first two or three months of their existence.

Some new designs of case work, the work of Mr. Crater, who is a practical designer, can be seen in the factory.

We feel a little delicate about stating for whom these cases have been designed. We will say, however, that it is one of the most progressive concerns in the city of

Chicago, which concern has the reputation of making their own cases.

Mr. Geo. D. Herrick has quite a large wareroom, and carries, perhaps, at the present time the largest stock of pianos handled in Grand Rapids, the Wegman is well represented, the Decker Brothers, the Kranich & Bach, the Needham and the Everett. He also carries the Packard and Farrand & Votey organs. Mr. Herrick does not speak very encouragingly of the business of the last year or two, but, like everyone else, is hoping for more this year.

Mrs. A. G. Lockerby, who bought out the Hartman concern, is not paying a very great deal of attention to the music business, but is much more interested in her real estate transactions. The instruments which she is handling at the present time are Kimball goods almost entirely, both as to pianos and organs. She carries a stock of music and musical merchandise, has a very fine large wareroom, and we might add, without betraying confidence, has some schemes on foot in relation to her music business.

Mrs. M. D. Weedon represents the Mason & Hamlin pianos and organs in Grand Rapids and has quite a nice stock of goods.

The Whitney-Marvin Music Company, of Detroit, have just sent a stock of goods to Grand Rapids, which consists of the Chickering, the Hallett & Davis, the Emerson, the Jacob Brothers and Keller Brothers pianos. They are not as yet permanently located. The manager of this branch house is Mr. V. W. O'Brien.

Mr. H. L. W. Campman keeps a fair quantity of pianos and organs. For his leading instruments he handles the Baus, made by Jacob Doll, of New York, and Newman Brothers' organs. Music and musical merchandise are also handled by him.

Messrs. J. W. York & Son handle band instruments, and Mr. Paul Friederich represents the Steck instruments in that locality, but has no store.

Mr. Chipman is said to handle a few pianos. What make we could not learn. He also has no store.

Wanted—Tone.

THE matter of tone is not given sufficient attention by a host of piano manufacturers who do elegant cabinet work. A man with the musical faculty developed sits down to some pianos and is terribly disappointed. The mechanism that operates the instrument is splendid, the cabinet work almost superb in its finish, and yet there is no tone of that quality sought after by all educated musicians.

Tone is a requisite fundamental quality of a musical instrument, and all work should be to the attainment of that quality. That many piano makers realize the deficiencies of the instruments is shown by their frequent discardment of old scales and the drawing of new. That some manufacturers do not realize the deficiencies of their pianos regarding tone is well known, else they would throw out the uneven or unmusical scale, quit making "the best piano," as they say, and arrive at a nearer perfection, or in some cases get something near a tone.

The search after tone in its perfection has never yet revealed that stopping point. That there are persistent seekers after this high attainment many pianos show. The trade has seen what can be done commercially by some makers of good pianos; now would it not be a good plan for some of these manufacturers to show what can be accomplished in the matter of tone? Such efforts will bring appreciation.

In Town.

AMONG the members of the trade who visited New York the past week, and among those who called at the offices of THE MUSICAL COURIER, were:

J. G. Ebersole, Crawford, Ebersole & Smith, Cincinnati, Ohio.

Alfred Shindler, Chicago, Ill.

Frank W. Thomas, Albany, N. Y.

J. A. Beal, Danbury, Conn.

A. M. Bronson, Susquehanna, Pa.

W. C. Taylor, Springfield, Mass.

W. T. Dill, Creery & Dill, Norfolk, Va.

R. M. Kramer, Carbondale, Pa.

Wm. Howe, Springfield, Mass.

H. L. Greywack, Troy, N. Y.

Orrin A. Kimball, Emerson Piano Company, Boston, Mass.

Gen. J. J. Estey, Estey Organ Company, Brattleboro, Vt.

Aloise Brambach, Dolgeville, N. Y.

Franklin Hallett, Flushing, L. I.

I. N. Camp, Estey & Camp, Chicago, Ill.

F. E. Capewell, West Winsted, Conn.

J. H. Merrill, Merrill Piano Company, Boston, Mass.

Chas. H. MacDonald, Pease Piano Company, Chicago, Ill.

Geo. Schroeder, D. H. Baldwin & Co., Columbus, Ohio.

J. M. Jenkins, Kansas City, Mo.

Mr. Waldo, Foster & Waldo, Minneapolis, Minn.

C. H. W. Foster, Chickering & Sons, Boston, Mass.

Frank Stevens, with Harry Coleman, Philadelphia, Pa.

Otto Bollman, Bollman Brothers Company, St. Louis, Mo.

D. L. Creery, Creery & Dill, Norfolk, Va.

Largest Assignment This Year.

THE assignment of the C. H. Martin Piano Company, of Sioux City, Ia., which was reported as to the fact of assignment last week, proves to be the largest failure so far this year. The assignment was recorded in Sioux City on Monday, January 14, at noon, and the news was received by THE MUSICAL COURIER one hour later. The assignee is C. H. Stone, of the First National Bank of that city. Mr. C. H. Martin in his schedule states that the liabilities amount to the sum of \$43,624 and that his concern has \$49,219 worth of assets. These assets consist of \$26,000 worth of stock and \$23,000 in notes, leases, &c., in all \$49,000, making a showing of \$5,376 in excess of liabilities. An analysis of this is found further down.

The chief creditors are the First National Bank of Sioux City, in the amount of \$10,000; the First National Bank of Cherokee, \$2,500; Decker & Son, \$5,000; Chickering & Sons, \$3,000; Newby & Evans, \$3,000; G. B. Douglass, of Sioux City, borrowed money secured by notes, \$6,500. Mr. C. H. Martin, appreciating the gravity of the situation, filed a personal assignment, naming Mr. Stone also as assignee. He did not name his creditors.

That this failure is a bad one for the trade, a glance at the statement above shows. In the first place, the banks are in charge of affairs, as both banks and Mr. Douglass have a joint interest of \$19,000 in the C. H. Martin Piano Company, against the music trades interest of \$11,000. Figuring, then, that none of this amount is secured—something highly improbable—we find that the available assets show that the stock on hand is \$26,000, and as these piano concerns are probably unprotected, with the possible exception of Newby & Evans, nothing can be withdrawn, and this stock on a forced sale—should such be necessary—will only bring about one-quarter of the amount, thus reducing this sum to \$6,333.33½. These figures are based on precedent, and are now a calculating basis of all music trade men in cases like the above.

The \$23,000 of notes and leases are probably not worth more than one-fifth of their face value on forced realization, thus reducing their scheduled and face value to \$4,600, making a total of \$10,933.33½, from which court and assignee fees must be subtracted, amounting to at least 10 per cent., making the total on a complete wind up \$9,840 and giving as a settlement to creditors about 22 cents on the dollar.

That this will be the case in the C. H. Martin Piano Company assignment we hope not; but the figures given are based on precedent, which will show all interested parties that a reorganization or extension of the business is the best policy from all points of view.

A Chickering & Sons' representative is on the ground, so is one from Decker & Son, while Mr. Newby, of Newby & Evans, is there also.

LATER.

After the above was in type, the following dispatch, in which complete details are given, has been received, which shows that our analysis of the situation is correct.

The assignee of the C. H. Martin Piano Company stated that there is nothing reserved.

The assignment is general and sets aside all the property of the company for the use of its creditors.

The complete list of creditors is shown by the following schedule of assets and liabilities filed with the recorder by the assignee:

ASSETS.	
Bills receivable.....	\$23,219.12
Stock of small instruments.....	1,300.00
Pianos.....	7,822.90
Accounts.....	216.85
Pictures.....	1,000.00
Real estate.....	6,000.00
Live and rolling stock.....	300.00
Unpaid stock subscriptions.....	10,000.00
Total.....	\$49,758.88
LIABILITIES.	
Chickering & Sons.....	\$1,691.72
Decker & Sons.....	5,000.00
Story & Clark.....	183.57
Newby & Evans.....	3,000.00
Chickering and Chase Brothers Company.....	3,000.00
Farmers' Trust Company.....	1,500.00
First National Bank.....	10,000.00
Farmers' Loan and Trust Company.....	1,700.00
Sioux City Savings Bank.....	800.00
Merchants' National Bank.....	1,200.00
G. B. Douglass.....	6,500.00
First National Bank of Cherokee.....	2,500.00
C. H. Martin.....	550.00
Total.....	\$43,624.23

Slow collections and dull business are given as causes for the assignment. It was stated by one of the company that the business ran nearly \$15,000 behind last year. The company has been unable to realize but little on its paper during the past year on account of the dull times.

In Mr. Martin's personal assignment to Mr. Stone is his interest in two claims of \$1,426.71 and \$2,000 against the Interstate Fair Association, his interest in ten pianos and all his interest in the book accounts, business, factory and tools of the C. H. Martin Truck Company, as well as his interest in several letters patent.

Mr. Martin's experience at St. Paul over three years ago will be brought to mind, as that was, so this promises to be a complete wind up.

OBITUARY.

Charles E. Hollenbeck.

Mr. Charles E. Hollenbeck, of Decker Brothers, whose demise at Rockford, Ill., on January 14 was telegraphed us and published in our last issue, was one of the best known as well as most beloved traveling men in the music trade. His geniality was so all pervading that it augmented his commercial worth as a traveling man, making him one of the valued employees of any house. He died after a week's illness of pneumonia.

Charles E. Hollenbeck was born in Schoharie County, N. Y., September 14, 1844. His parents were Mr. and Mrs. Jacob Hollenbeck, who moved to the West when he was a boy of 10 years. After a residence there of two years the family moved to Owen. Mr. Hollenbeck cast his fortunes in the music business in Rockford, Ill. This he gave up to travel for the firm of Story & Camp, at Chicago, Ill. Later he represented in the same capacity Decker Brothers, leaving them two years ago to enter the employ of Geo. Steck & Co. January 1, 1895, he engaged with Decker Brothers, but had not yet started on his initial trip. He leaves a widow and one son, Joseph aged 17 years.

Edmund Knauer.

Edmund Knauer, the oldest living Chicago piano manufacturer, died in Chicago, January 10. He was interested with Herman Knauer in manufacturing the first piano perhaps ever produced in Chicago. This was in 1850. The piano bore the stencil Knauer & Son. The fire of 1871 swept their business away; not, however, until Mr. C. A. Gerold had purchased an interest after the death of Mr. Edmund Knauer's father. The business of Mr. Gerold is the outcome of this pioneer concern.

Willis G. Abbott.

Willis G. Abbott, who was formerly in the music business at Rome, N. Y., died at Pittsburg, Pa., on January 3, from valvular affection of the heart. He was in the music business at Rome during the years 1861-5, but sold out and went into another line at Pittsburg, Pa.

Freeborn G. Smith in Washington.

(Contributed.)

MR. F. G. SMITH, Sr., left New York by the Pennsylvania Limited Express last Friday evening for Washington, stopping en route at Philadelphia, looking in a few moments to pay his respects to Manager J. B. Woodford, of N. Stetson & Co., after which he boarded an early train and continued his journey to Washington.

He was met on his arrival by Mr. W. P. Van Winkle, the manager at his Washington house, and conferred with him in relation to the extensive enlargement and improvement of his already spacious Washington house (which he built some years ago) by adding two additional stories to the building, each story to be 200 feet deep, running through from Pennsylvania avenue to E street, giving an additional floor space of over 10,000 square feet.

Mr. Smith has been contemplating for some time the enlargement of his Washington branch, and has been forced to do so by the demand for the "Old Reliable" Bradbury Piano, which has been for the last thirty years extensively used by members of the Cabinet, Judges of the Supreme Court, Senators, Members of Congress and Foreign Ministers.

Influential members of the Board of Trade, knowing Mr. Smith to be a man of enterprise and large capital, having the largest piano case manufactory in the United States, located at Leominster, Mass., desire him to establish a piano manufactory at the national capital.

Mr. Smith has about decided to utilize the upper floors of the building for the manufacture of pianos, and will also add increased facilities and space for his already extensive repair plant.

Mr. Smith, as is his usual custom, called at the White House and saw that the new "Columbian" Bradbury was in order and giving perfect satisfaction to Mrs. Cleveland and her many friends.

He returned early this week.

P.

Good!

THIS from the "Commercial Bulletin," of Boston, Mass., shows the situation in Worcester, Mass.:

"Pianos being something of a luxury, and this past season has been a hard one for manufacturers of these articles. But the prospects have brightened enough to warrant the piano factories of the city to run on part time if not whole. The New Year's call was good and for a while Brown & Simpson ran their piano factory overtime. The Vocalion Organ Company has run its works part time until recently, and is now running full."

—At Faribault, Minn., the stock of C. W. Leasure, who assigned with \$4,000 liabilities some time ago, was sold last week, his wife buying in the stock of sheet and book for 49 cents on the dollar on the invoice price of \$1,600. The remainder of the \$3,400 is a dead loss to creditors.

Mr. Stetson Talks.

MR. N. STETSON, of Messrs. Steinway & Sons, gave free expression to a representative of THE MUSICAL COURIER regarding his recent trip through the Western States.

"It has been stated," he observed, "that the Messrs. Steinway & Sons have given Hayden Brothers the right to handle the Steinway pianos in Omaha. The report is not true. The firm refused to allow Hayden Brothers to represent them. The same report got out with reference to Adolph Meyer. Mr. Meyer does not represent this house, and at present Messrs. Steinway & Sons are not represented in the State of Nebraska. The whole question is unsettled."

"Can you venture an opinion as to how long before the matter will be decided?"

"I think that it is safe to say that we shall know definitely what we are going to do within the next two or three weeks," Mr. Stetson answered.

"Can you give THE MUSICAL COURIER readers anything new regarding the premises that Messrs. Lyon, Potter & Co. are negotiating for in Chicago?"

"Yes; I was in Chicago about ten days ago. Mr. Potter and I took the architect over the building at the corner of Wabash avenue and Jackson street, and canvassed the whole matter relative to remodeling, the outlay that the reconstruction might involve, &c.

"The entire affair was satisfactorily arranged, and it was agreed that work should be begun on the building with the view to fitting it up for occupancy May 1. I will say that work will proceed according to plans that will enable the firm to take possession of premises that are effective in pictures, decorations, &c., and in dignified harmony with what might naturally be expected of a house of the status of Messrs. Steinway & Sons."

Bradbury Piano in Rome.

Mr. Smith is in hearty sympathy. He is a Methodist from 'way back, as his name indicates, and he has made us the handsome and generous gift of this Bradbury piano in our new building in Rome. As I myself have had one of his Bradbury pianos in my home for the past eleven years, first in Brooklyn, then in Milan, Florence and Rome, Italy, I know how to appreciate this generous gift. Mine has stood the climate of Italy better than any piano I know.

WILLIAM BUR.

IF you are a Methodist, just go to Smith, and he will give you a piano—or sell you one. In this case he generously donated one to the Methodist house in far away Rome, and the above is the letter from Mr. Bur announcing the fact.

—The Krakauer piano has been added to the large Lyon & Healy line.

—Dr. Hall, at Parkersburg, W. Va., is preparing to retire from the music business.

—M. B. Lamb, at Worcester, Mass., opened his new warerooms on Saturday, January 12.

—R. C. Burton, at Utica, N. Y., has removed his store from 166 Genesee street to 50 Seneca street.

—Mr. N. M. Crosby, superintendent of agencies for F. G. Smith, is away on a little run of a week.

—At a fire in Northampton, Mass., January 17, L. H. Battalia & Co., repairers of pianos, sustained \$500 damages.

—Professor Prager has purchased an interest in the music store of Hyse Brothers, at No. 4 West State street, Ithaca, N. Y.

—John E. Canaday, of Anderson, Ind., has announced his intention of retiring from the music business and is closing out his stock.

—January 9 the music store of John Hanson, at Plymouth, Ind., was destroyed by fire, the loss being \$4,000, with \$2,000 insurance.

—The Woodford Piano Repair Works at Glens Falls, N. Y., has been removed from Maple street. Their new address is 121 Glen street.

—Miss Belle G. Jackson, at Dubuque, Ia., has sold her business to J. L. King, who will continue the business at the old store, 822 Main street.

—It is given out on good authority that a Mystic, Conn., man backed by Albany, N. Y., capital, will open a large furniture and music store in the Clay Block, at Sunnyside, Conn., early in February.

—The Halifax Piano and Organ Company, at Halifax, N. S., are closing up their Hollis street business, and the store is advertised to let. Mr. Foster goes with Gordon & Keith; Mr. Roy will continue business on a smaller scale in the Aberdeen Building.

—L. D. Morris, who has been with J. W. Steere & Son, organ builders, Springfield, Mass., for over 15 years, has gone to Chicago to enter the employment of the W. W. Kimball Company. Mr. Morris began with Steere & Turner soon after that firm moved from Westfield to Springfield, and has had charge of voicing, tuning and finishing their organs.

—The trial of Ore E. Bills, charged with embezzlement, on January 14, held at Bloomington, Ind., resulted in acquittal. The charge was made by the S. V. Harding Music Company, of Seymour, which alleged that he had sold and collected money on an organ that he reported as lost to the company. After the finding of not guilty he was arrested on a similar charge and gave bond for \$300.

Mme. Florenza d'Arona

D'ARONA—LAMPERTI

(Elder)

METHOD OF SINGING.

"Perfect artist... perfect teacher."—F. Lamperti.
His assistant, with letters and eleven years' diploma of authority in his writing.

Prima Donna throughout Europe and America.
Vocal instruction—foundation to stage.
Professionals' and teachers' course.

124 East 44th St., New York.

\$75 PIANOS.

SEVENTY-FIVE dollars apiece is about the average wholesale price of the great raft of stencil pianos now found on sale in the piano warerooms in this country. The instruments are absolutely worthless as musical instruments, and dealers are asking all the way from \$100 to \$200 apiece for them or offering them as secondhand bargains. We can on application at any time furnish the names of the manufacturers of these so-called pianos. They are sold as

Leland	pianos.
Steinberg	"
Blake	"
Lenox	"
Camp	"
Epworth	"
Brunswick	"
Twichell	"
Rintelman	"
Bryant	"
Keystone	"
Kops	"
Conservatory	"
Wagner	"
Liszt	"
Mendelssohn	"
Kensington	"
Mozart	"
Arion	"
Harmony	"
Imperial	"
Rogers	"
Meyer & Weber	"
Safford	"
Beethoven	"
Steinmetz	"
Davis	"
L. Grunewald Co.	"
Bradford	"
Bedford	"
Florence	"
Harody & Harody	"
Youman & Sons	"
Thompson	"

All these names and many others and the names of dealers upon them are fictitious so far as they indicate a factory, for there are no such factories.

Such pianos are bogus stencil truck and emanate from two or three Chicago factories, one little factory in Boston and five or six New York factories. None of the manufacturers making such goods has a name of any consequence as a maker of musical instruments, but merely as a producer of the cheapest kind of truck.

Dealers who are finding that their competitors are selling such stuff should, in each case, furnish us with the name of the purchaser. We will attend to the balance. Of course in case of competition before a sale is closed this paper can always be called into requisition.

It may be possible that this paper may not be able

to stop the sale of such goods in quantities before a few failures have taken place, but it proposes to do its duty in the premises by warning every one against dealing in that kind of trash.

Chicago for 1895.

WHY the impression that Chicago is a producing point for only inferior and cheap pianos?

That such an impression prevails, and that men of affairs speak of the great city by the lake with poignant sarcasm, is a fact. The reason is simple. All along the cheap press has been crying "quantity, not quality." In the heads of the editors of the cheap trade press the idea seems to have been that as New York and Boston were recognized as points producing the highest grades of pianos, there was no way for Chicago to succeed except by building in large numbers something cheap. To build something worthy of note, goods of the best grade, was to simply ruin Chicago's chances for getting any piano trade, as the great prestige of other cities would dwarf and finally abort the attempt at competition in the higher grades of instruments.

Actuated seemingly by these false premises, these editors have continually cried out the great trade of Chicago numerically, instead of giving attention to the goods produced in an artistic manner. There is no reason why the general public should think that Chicago produces only cheap goods, or, to broaden, that Chicago is a cheap city.

Why, is not the world practically supplied with the best meat from Chicago? Is there anything cheap about the meat she furnishes to all points of the compass? It commands the best prices everywhere, and from its superior quality has practically killed competition. This not from the enormous quantities shipped from that point, thus enabling the manipulators to lower prices materially everywhere, but created through superior quality; for how could this enormous trade have been secured in this great necessary article were it not for superiority of quality.

Chicago provides the world with some of its best canned goods; it rides the country in the most sumptuous palace cars; in her modernized office buildings, splendid boulevards and hotels she is abreast with the best cities of this or any other country. Above all, did she not build and run the greatest world's fair ever seen?

All of these things are not cheap, and in all she either excels or is abreast with the best centres of civilization. Then why can she not produce good pianos? There are good pianos produced in Chicago. Some we have seen are abreast with the best anywhere.

The tendency of piano manufacture in Chicago is toward the highest points of excellence, as Mr. Thacher would have said. There are some concerns that have from their inception striven for high things, have sacrificed passing chances, realizing that to depart from their standard was but to lose ground and time; the latter thing no true Chicagoan ever does. Other concerns have steadily, year by year, raised the standard of their instruments until at the present time they rank high.

Now that 1895 has commenced, the prevailing idea that Chicago is a point producing only low grade goods must be combatted. There is no truth in the low grade statement as applied to Chicago as a whole. She is in a most excellent condition to show to other cities just what goods of high class she can produce if this harping on a cheap grade town will stop. A city that does things and produces goods that the world takes off its hat to, can produce

pianos that will compare favorably with instruments manufactured in other high grade districts. Let us hear no more of this cheap grade business. Chicago is doing herself proud in piano production of high grade, and she will make the rest of the country yet realize it.

How?

Simply answered. By her great faculty for combinations. Chicago dealers are among the keenest in the world to see business, as well as among the most active in pursuing and capturing it. Houses with wonderful systems for obtaining reliable and inside information regarding their customers are there, and the heads of these houses possess that breadth of mind necessary to a complete utilization of all this information. Chances are figured to a nicety, and from results thus obtained some risks are taken, perhaps more than New Yorkers would relish. But the things achieved in Chicago have proved the wisdom of these trade men. Their aggressiveness, backed by their splendid instruments will bring about a future prestige which will be proudly spoken of.

—F. C. Henderson and Allen King, at Mansfield, Ohio, have formed a partnership and rented warerooms in the King Block on Park avenue, west, and will open a piano store. The style of the new firm is F. C. Henderson & Co.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

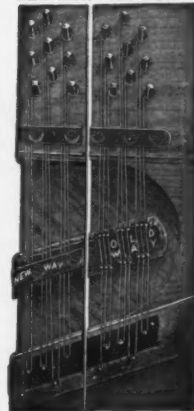
EUROPEAN Cottage Organ Importer

intending to visit America in 1895, asks Organ builders who intend to export to Europe to send illustrated Price Lists care of L. 6636, to

RUDOLF MOSSE, Zurich, Switzerland.
(M 12100 Z.)

SCHUBERT PIANOS

NEW WAY. OLD WAY.



WITH
TRIPLE BEARING BRIDGE
PATENTED SEPTEMBER 26, 1893,
BY

Mr. Peter Duffy,

PRESIDENT

SCHUBERT PIANO CO.

PRODUCES A

**FULLER, CLEARER,
More Pleasing Tone.**

**SCHUBERT
PIANO CO.,**

535 to 541 East 134th Street,
NEW YORK.

DID YOU WRITE THAT LETTER

To the Jewett Piano Co.? Hasn't it led to your coming into touch with an exceptionally good piano for the money? Of course it has.

If you have neglected to write up to now, do so at once. The address is

JEWETT PIANO Co.,

LEOMINSTER, MASS.

HINTS TO ADVERTISERS.

By Charles Austin Bates.

No. LXVI.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

For an advertisement of few words and no frills this one is particularly good. The point that is made in it is one which could be made the subject of several ad-

OF 46,000

Royal Hardman Pianos manufactured, we have sold over 700 in this locality. Isn't that proof of their quality?

NOT CHEAP, BUT GOOD.

MUELLER PIANO AND ORGAN CO.

103 Main Street.

THOSE WHO BOUGHT THEM:

Omaha:	Council Bluffs:
Dr. J. M. Borglum.	Miss Ella Luring.
W. A. Clark.	Grand Hotel.
Mrs. Mary Nobbs.	C. C. Cook.
Thos. D. Crane.	Jas. C. Bruce.
W. Y. Teetsel.	S. S. Watson.
H. B. Roberts.	John Cope.
J. E. Bonquet.	A. Green.
Mr. Chas. Flick.	F. C. Weber.
Prof. Chas. Baetons.	Frank Stotts.
S. J. Davis.	J. H. Hake.
Mrs. Regina Atwater.	Col. D. N. Sanford.
Nellie E. Wallace.	H. O. Seiffert.
Mrs. S. A. Baxter.	L. L. Valentine.
Mrs. L. E. Hunt.	W. F. Gray.
W. S. Seavey.	T. C. Baird.
W. H. Robbins.	Ella Burket.
Walter Sams.	S. J. Swanson.
Mrs. L. C. Caldwell.	A. L. Manning.
E. S. Viggers.	T. J. Patterson.

To be continued next Sunday.

vertisements by handling it in different ways. It is a good strong point, and ought to be worked for all it is worth.

This advertisement of the Briggs piano from Cincinnati is a very great improvement on one which I reproduced several weeks ago. This is a particularly good advertisement down to the last paragraph, which is a little bit tame. There is not sufficient force in it. It sounds as if the writer had found himself running short of space, and had rushed through that part of the ad. with a hop, skip and jump. The Briggs pianos are probably not marvelous in any way, neither is any other piano.

There is nothing at all marvelous about them. They should be described accurately and in rational terms. It has been so long since any piano was called anything but "marvelous" or "matchless" or "wonderful" that it seems almost impossible to describe one without using these terms. The trouble with most all piano advertisements is that they shoot above the heads of the readers. If the writers of them would just get over the idea that they are doing something in particular when they are writing an ad., the result would be very much better. If the writers of advertisements will once understand that in reality they only talk to one person at a time in their ads., and that in reality it is just the same as if the reader was right at their elbow, all of this stilted and ridiculously su-

perlative style will disappear, and we shall have some rational, commonsensible advertising that will sell more

The writer is evidently "glad he is alive." He is proud of the store he is writing about, the town he lives in and the

BRIGGS

PIANOS

Are marvelous in Tone, Touch, and Design. Are recognized by musicians and musical critics as one of the few

Great Pianos

Of the world.

These renowned instruments are constructed with a care and supervision which no ordinary Piano receives.

We are sole agents for the

BRIGGS PIANOS

And carry a complete line of all the latest casings and woods.

We ask an examination of these marvelous instruments by all intending purchasers.

HOCKETT BROS.-PUNTENNEY CO.,

160 West Fourth street.

pianos in one year than the present "hifalutin" kind will in ten years.

Cluett & Sons, of Troy, N. Y., have a way of advertising second-hand pianos occasionally that is quite amusing. This paragraph is taken from a large advertisement of theirs published recently:

Those who have had the pleasure of seeing me say I am beautiful. I am four feet nine inches high, perfectly Upright, in splendid condition, and am good for twenty-five years of play. I never work. My voice is powerful and of great compass; at the same time it is as sweet as the rippling waves on the ocean sands. I belong to a long-lived family, and many of my relatives are living in beautiful homes in this city and in the surrounding towns. I am looking for a beautiful home myself. You will find me at CLUETT & SONS'.

Probably not one person in fifty would pick out this advertisement as being very good. It is altogether likely that Mr. Gorham would not think it particularly good himself, but it

C. L. GORHAM & CO.,

DEALERS IN

Fine Pianos,

Offer for the Holiday business, in addition to their large line—over fifty—of new pianos, the following specials:

\$300. A. B. Chase upright, style 12, full size, slightly used, \$300.

\$225. Kranich & Bach upright, style C, rosewood case, used two years, just exchanged for a grand, \$225.

\$175. Fischer upright piano, just exchanged, in good order, \$175.

\$125. Briggs upright piano, 7 oct., good as new, \$125.

Some dozen squares at prices which cannot be equaled. Terms to suit. Cash or time.

C. L. GORHAM & CO., 454 MAIN STREET.

is, just the same. It is not necessary for an advertisement to sound smart or to be striking to be good. The only thing I could suggest for the betterment of this advertisement would be the insertion of the names of the regular pianos. Otherwise the ad. is complete, plain and sensible. It might have been well to say about what the regular prices of these special pianos would have been. Still, taking the advertisement as a whole, I think it is one which is well calculated to produce results.

Here is an ad. which at least has the merit of enthusiasm.

Nowhere Else on Earth

Does the Sun Shine So Bright As
On the Old Kentucky Home,
And Nowhere Else Is There a Music
Store Like the

GREENUP MUSIC CO.

We are lucky to have such a store; lucky to have it in such a city as Louisville, and such a State as

Proud Old Kentucky.

Our PIANOS, our Organs, our Violins, our Music Boxes, our Cases, our Banjos, our Mandolins, our Guitars, our Strings are all worthy of the old house. Our guaranty is upon our entire stock, and people of Louisville know what that means.

Greenup Music Co.,
FOURTH AVENUE.

State. I should think that this might very well be considered a waste of space, but an occasional ad. of this kind certainly has its value. Enthusiasm and earnestness are good things to put into advertising, but it is well to mix in a little bit of hard common sense at the same time.

C. Strathy, Buffalo, N. Y., makes use of the following in one of his advertisements. It would be interesting to know how many of these coupons were actually cut out and presented. If I were to guess, I would say that

DO YOU WANT A PIANO?

IF SO, CUT THIS OUT:

THIS COUPON OR
A Duplicate
\$25 GOOD FOR \$25
ON ANY PIANO PURCHASED
Between December 15th and 31st, if presented at time of purchase at Strathy's,
22 Pearl St., Buffalo.

THIS OFFER is made to determine the value of this paper as an advertising medium and will be a bona fide advantage to anyone desiring to use the coupon. To insure this, every customer is privileged to select and bargain for the piano desired and after prices and terms are decided on to then present the coupon, which will be accepted as equivalent to **Twenty-five Dollars**, which amount will be deducted from price originally agreed upon.

R. R. FARE PAID BOTH WAYS!

(At all Times) of Out of Town Customers.

Immense Stock of
First-Class Pianos.

not one of them was. There is one thing in the ad. which I would continue to believe bad if I knew that the advertisement had resulted profitably. It says: "Every customer is privileged to select and bargain for the piano desired and after prices and terms are decided on."

That sounds very much as if there was no definite price on any piano in the house, and this naturally would make the coupon utterly valueless. If there is no fixed price on the pianos, what is to prevent Mr. Strathy from raising the price on every instrument just \$25 for the time during which these coupons might be presented? If it is not the intention to do this, why then is it necessary for the customer to "bargain for" the piano?

The advertisement would be about 100 per cent. stronger if it could have said: "Every piano in this house is marked plainly at the price at which it will be sold. There is no deviation from these prices under any circumstances, and it is always marked plainly in plain figures on each instrument. Come in and pick out your piano, see what the price is for yourself and present your coupon for \$25 in part payment." As a matter of fact these coupon schemes are no good anyway. They are cheap, and give the impression of cheapness and unreliability. Coupons have been used with so many cheap schemes that I think the public generally must

THE SCHIMMEL & NELSON PIANO CO.

PARIBAUT, MINN.

MANUFACTURERS OF
Strictly High Grade
PIANOS.
SEND FOR CATALOGUE

be tired of anything that has a coupon connected with it, unless possibly it be a legitimate voting contest.

I think I have explained before that in this department the only thing that is considered is the quality of the advertising matter which is criticised. I have nothing whatever to do with any other department of THE MUSICAL COURIER. I do not pretend to criticise pianos.

I have as much interest in the welfare of the smallest

BIAS MINDED PEOPLE

are the ones whose judgment is warped. Their brains have been bent by the long continued claims of so-called standard pianos. No piano is good simply because its maker was in business before the flood.

THE FUGUE PIANO

has only been made for twenty years. Its factory is not as old as the hills, and there are no antique notions in its make-up. It is modern clear down to its guarantee. The guarantee means "money back" if it doesn't behave itself. The Fugue sells at \$250 to \$500, and it is a better piano than many that sell for double.

JONES & CO.,

217 Smith Street.

THE DIGNITY OF AGE.

Ninety years ago Mr. Keighborne Knabway began building pianos. That he made good pianos is proved by the magnificent success his instruments have achieved. They were popular from the very first, and to-day there are more

KNABWAY PIANOS

made and played than there are of any other kind. The Knabway is a high priced piano. It is high priced because it ought to be. It costs more to make it than to make any other. It is the standard. Other makers claim that their pianos are "just as good as the Knabway." Nobody ever says the Knabway is "just as good"—as some other.

We are sole agents for the Knabway in Brownville.

JONES & CO.,
217 Smith Street.

dealer in the most remote locality as I have in that of the largest and richest manufacturer. I know absolutely nothing about the business relations which exist between any dealer or manufacturer and THE MUSICAL COURIER. When I criticise an advertisement I do so honestly and earnestly and without prejudice. I make the criticism as strong as I possibly can, so that it may be as helpful as possible.

That is the sole object of any criticism which appears in this department.

The department was started and has been continued for the purpose of pointing out to dealers and others the weak points in their advertisements, and of showing them how these advertisements could be strengthened. I have been in the advertising business, and in it exclusively for ten years. During this time I know of hundreds of advertisers who have profited by my advice and criticism. I do not begin to know all there is to know about advertising; nobody does; but there are some things that I do know, and it is these things that I say in these columns. Any criticism that I may make is made always in the most kindly spirit, and with the sole idea of being useful to the advertiser who is criticised. I make no effort at all to make my criticisms easy.

I hit just as hard as I can. If I did not, the criticisms would be valueless. If I were hampered in any way by outside considerations the space I occupy in THE MUSICAL COURIER would very much better be left blank. Whether these criticisms are worth much or little, whether they are useful or valueless, they are entirely honest expressions of opinion, perfectly free from bias of any description or from any cause. I do not pretend to be infallible. The advertiser whom I criticise may wholly disagree with my ideas, and he may have his reasons for doing so. Just the same, the criticism ought to be valuable to him if it only serves the purpose of confirming him in his own belief. It is sometimes worth as much to know you are right as to know you are wrong.

Dolgeville's Success.

THE "Dolgeville Herald" has the following to say regarding the year 1894 as far as it affected Dolgeville. The record is an exceedingly good one, and for that reason is given due prominence in this column with the wish that 1895 may be even more successful:

"The people of Dolgeville are, indeed, to be congratulated upon the substantial prosperity of the industries of their beautiful village.

"Despite the hard times of the last two years, and notwithstanding the croakings of a swarm of Democratic pessimists, who declared that Dolgeville's boom was a bubble that would burst with the first breath of adversity, three of the great corporations doing business here have just declared an annual dividend of 6 per cent. on their capital stock.

"Two years ago Democratic stump speakers referred to Dolgeville as a town that would go to pieces if a free trade tariff were adopted, if, as had been claimed, its prosperity had been built up by, and was dependent upon, the protective policy.

"There was a period, late in 1893 and early in 1894, when most of the industries of the village came to a standstill for a number of weeks, as thousands of others did in various parts of the country, but the stopping of the wheels was caused by uncertainty as to what would be done by Congress on the tariff question, by the exercise of conservative judgment against carrying too heavy a stock at so critical a time, and not at all because of any organic weakness in the enterprises themselves.

"The low tariff was enacted and the industries of the village at once resumed on a new basis. They have now demonstrated their substantiality by showing a profit even under the adverse circumstances with which they have had to contend.

"This result has been accomplished by the indefatigable energy of the men who are at the head of these enterprises, as well as by the unvarying sterling quality of the product of the factories.

"Instead of making inferior goods to offset the new and unfavorable conditions the manufacturers of Dolgeville have sought, by extending their market and increasing the volume of their product by the use of improved machinery, to overcome the effects of depression and at the same time maintain the standard of quality for which their products are celebrated. Energy and enterprise will accomplish wonders in the business world, and these characteristics have enabled Dolgeville to show the world that while its prosperity was founded upon and fostered by protection, it is not to be driven to the wall even by the enactment of a free trade tariff. The prosperity under protection was greater than it is now, of course, and it is not as great as

it will be when protection is restored, but 6 per cent. dividends show at least a comfortable condition in the interim.

"The first of the corporations to declare a dividend of 6 per cent. this year was the C. F. Zimmermann Company, manufacturers of autoharps, with a capital of \$400,000. Mr. Rudolf Dolge, whose energies have been devoted to pushing the autoharp, may well feel gratified at the success of his efforts. The autoharp is no longer regarded as a toy. It has become recognized as a standard musical instrument, and is now being played in homes all over the world. It has been liberally advertised, and the factory has to be run to its utmost capacity to fill the orders.

"The second great corporation to gladden the hearts of its stockholders with a 6 per cent. dividend was the Daniel Green Shoe Company, manufacturers of the celebrated Alfred Dolge & Son felt shoes and slippers. As this was the first year of the company's existence, and part of the year was one of the worst for all kinds of business that the country has ever known, the result must be gratifying to the energetic men who have achieved it, as well as to the stockholders.

"The third corporation is one whose prosperity depends upon that of the others—the Dolgeville Electric Light and Power Company, which furnishes the current that operates the machinery in all the factories of the village. There has been an increase in the demand for light and power, and that company, although a young one, also has declared a dividend of 6 per cent. As additional factories are built or old ones extended, this company must necessarily increase in prosperity.

"Within a few days after the election last November every factory in the village began to be rushed with orders, and, in addition to those mentioned, the great felt mill, the lumber factory, the Brambach piano factory and the Giese wire mill are now running at their full capacity.

"All these things serve to prove that Dolgeville's boom is not a bubble, never was, and never will be a bubble, and therefore that it will never burst, but that it was created by sterling worth, energy and enterprise and will go on developing until the village becomes, as it surely will, one of the greatest industrial centres of the State of New York.

"A dam will be built at the High Falls of the East Canada in the lower part of the village next spring, raising the falls 20 feet. The Electric Light and Power Company's plant will then be located at that point, with power sufficient to enable it to operate the factories of Little Falls, if desired, and as many more as may be started here to move along with the irrepressible boom."

Quotes Mr. Alfred Dolge.

MR. GEO. GUNTER, in an interesting lecture before the School of Social Economics of New York on the subject of "The Missing Link in the Wages System," quotes Mr. Alfred Dolge's views as follows:

For 20 years Mr. Alfred Dolge, the largest piano material manufacturer in the world, has tried the experiment in his factories at Dolgeville. His 20 years' test has demonstrated that this system of labor insurance is both possible and highly advantageous. Of course Mr. Dolge's experiment has been limited to one town, and, therefore, has some slight disadvantages which would not exist if its application were national instead of local.

For instance, in order to procure the advantage of this insurance system under Mr. Dolge's experiment, it has been necessary for the laborers to continue working in Dolgeville. If they leave, of course, the insurance discontinues, unless they pay the premium themselves. If the system was national, however, this defect would be eliminated, since each new employer would continue the policy, and it would not matter whether he worked in New York or San Francisco. Under Mr. Dolge's experiment the insurance has cost only one-half of 1 per cent. on the wages. The capitalist who cannot contribute such a fraction is too near bankruptcy to be worth considering. If the system was made national, so as to include the 18,000,000 or 20,000,000 wage workers in this country, the imperfections due to limited local application would entirely disappear.



P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

Tables of Importance.

(SPECIALLY COMPILED FOR THE MUSICAL COURIER.)

BELOW will be found interesting tables relative to the exports and imports of pianos, organs and parts thereof, by the music trade of the United States, as recorded by the United States customs for the last fiscal year:

Exports.—Organs.

Customs Districts from which Exported.	Number.	Value.
Baltimore, Md.	396	\$10,485
Bangor, Me.	17	1,578
Boston and Charlestown, Mass.	2,632	160,763
New York, N. Y.	5,671	333,027
Passamaquoddy, Me.	6	1,118
Philadelphia, Pa.	7	805
Corpus Christi, Tex.	11	1,863
Cuyahoga, Ohio	1	300
New Orleans, La.	3	195
Paso del Norte, Tex.	5	340
Saluria, Tex.	1	135
Puget Sound, Wash.	10	1,082
San Diego, Cal.	1	50
San Francisco, Cal.	21	1,796
Cuyahoga, Ohio	2	300
Detroit, Mich.	7	630
Huron, Mich.	9	765
North and South Dakota.	15	867
Oswegatchie, N. Y.	4	390
Superior, Mich.	7	460
Vermont.	57	4,049
Total.	8,672	\$539,278

Pianos.

Baltimore, Md.	5	\$1,850
Bangor, Me.	10	3,061
Boston and Charlestown, Mass.	47	11,490
New York, N. Y.	225	72,348
Passamaquoddy, Me.	9	1,833
Philadelphia, Pa.	14	3,080
Brazos de Santiago, Tex.	6	2,099
Corpus Christi, Tex.	69	21,732
Paso del Norte, Tex.	7	2,700
Saluria, Tex.	8	2,055
Arizona.	4	855
Puget Sound, Wash.	1	2,828
San Francisco, Cal.	25	7,180
Willamette, Ore.	2	550
Cape Vincent, N. Y.	1	700
Champlain, N. Y.	53	16,645
Detroit, Mich.	23	4,810
Genesee, N. Y.	1	150
Huron, Mich.	10	3,425
North and South Dakota.	20	4,093
Oswegatchie, N. Y.	22	5,835
Sandusky, Ohio.	1	300
Superior, Mich.	3	975
Vermont.	8	8,908
Total.	619	\$178,882

All Other Parts of.

Value.	Value.
Baltimore, Md.	\$7,038
Bangor, Me.	733
Boston and Charlestown, Mass.	23,692
New Bedford, Mass.	13
New York, N. Y.	103,461
Passamaquoddy, Me.	44
Philadelphia, Pa.	1,910
Corpus Christi, Tex.	6,038
Key West, Fla.	113
New Orleans, La.	249
Paso del Norte, Tex.	1,153
Saluria, Tex.	61
Arizona.	\$839
Puget Sound, Wash.	1,310
San Diego, Cal.	33
San Francisco, Cal.	2,194
Buffalo Creek, N. Y.	848
Cape Vincent, N. Y.	946
Champlain, N. Y.	1,369
Detroit, Mich.	2,782
Huron, Mich.	79,413
Niagara, N. Y.	1,223
North and South Dakota.	395
Oswegatchie, N. Y.	10,182
Superior, Mich.	
Vermont.	
Total.	354,490

Countries to Which Exported—Organs.

Number.	Value.
Austria-Hungary	30
Azores and Madeira Islands	1
Belgium	98
Denmark	45
France	2
Germany	921
Italy	35
Netherlands	449
Portugal	3
Russia, Baltic and White Seas	14
Russia, Black Sea	13
Spain	2
Sweden and Norway	34
United Kingdom	5,368
England	389,717
Scotland	306
Bermuda	2
British Honduras	1
Value.	\$2,348
Value.	5,666
Value.	9,861
Value.	46,698
Value.	400,116
Value.	2,182
Value.	8
Value.	2,773
Value.	33
Value.	81
Value.	132,875
Value.	23,831
Value.	185
Value.	14,545
Value.	144
Value.	60

Dominion of Canada:		
Nova Scotia, New Brunswick, &c.	71	\$6,436
Quebec, Ontario, &c.	78	7,065
British Columbia	10	1,062
Newfoundland and Labrador	54	3,132
Central American States:		
Costa Rica	2	100
Guatemala	8	914
Honduras	2	130
Mexico	64	5,175
West Indies:		
British	73	3,995
Danish	1	705
Dutch	2	335
French	1	35
Hayti	4	579
Spanish Cuba	17	1,692
Puerto Rico	1	300
Argentine Republic	19	1,160
Bolivia	2	185
Brazil	5	587
Chili	30	930
Colombia	24	1,740
Ecuador	9	880
Guiana, British	1	40
Uruguay	4	341
Venezuela	6	768
China	20	1,006
East Indies, British	10	905
" Dutch	1	75
Japan	3	280
Russia, Asiatic	5	895
British Australasia	587	35,013
Hawaiian Islands	9	973
British Africa	887	18,971
French Africa	1	25
Liberia	2	118
Turkey in Africa—Egypt	1	50
Total.	8,672	\$539,278

Pianos.

Austria-Hungary	1	\$400
Denmark	2	1,325
France	7	465
Germany	36	9,145
Italy	1	121
Netherlands	4	600
Spain	1	500
Sweden and Norway	3	655
United Kingdom		
England	48	15,807
Scotland	7	1,425
Bermuda	5	1,142
Dominion of Canada		
Nova Scotia, New Brunswick, &c.	49	11,799
Quebec, Ontario, &c.	171	45,541
British Columbia	19	3,773
Newfoundland and Labrador	30	3,760
Central American States		
Costa Rica	1	500
Guatemala	2	600
Nicaragua	7	2,294
Salvador	7	2,740
Mexico	145	36,870
West Indies		
British	22	4,244
Dutch	3	900
Hayti	2	519
Spanish Cuba	1	1,490
Argentine Republic	3	1,200
Brazil	18	6,504
Chili	7	2,030
Colombia	19	5,132
Ecuador	1	290
Venezuela	5	2,073
China	2	350
Japan	1	250
British Australasia	7	2,661
Niagara, N. Y.	1	150
French Oceania	8	2,045
Hawaiian Islands	5	1,370
British Africa		
Total.	619	\$178,882

Countries from Which Imported.

Value.	Value.
Austria-Hungary	\$6,487
Azores and Madeira Islands	8
Belgium	3,923
France	46,698
Germany	400,116
Italy	2,182
Portugal	8
Russia, Baltic and White Seas	2,773
Russia, Black Sea	33
Sweden and Norway	81
Switzerland	132,875
United Kingdom	23,831
England	185
Scotland	39
Bermuda	144
Mexico	14,545
Argentine Republic	30
Value.	\$50
Value.	\$550
Value.	3
Value.	12
Value.	10
Value.	25
Value.	2
Value.	55
Value.	46
Value.	334
Value.	5
Value.	6
Value.	1
Total.	\$619,466

All Other and Parts of.

Values.	Values.
Azores and Madeira Islands	\$15
Belgium	3,558
France	1,016
Germany	24,517
Italy	410
Netherlands	4,813
Sweden and Norway	3,990
United Kingdom	69,553
England	1,882
Scotland	84
Bermuda	16
British Honduras	1
Nova Scotia, New Brunswick, &c.	4,465
Quebec, Ontario, &c.	106,349
British Columbia	1,486
Newfoundland and Labrador	230
Central American States:	
Costa Rica	10
Honduras	81
Nicaragua	397
Salvador	11
Mexico	10,356
West Indies:	
British	1,499
Danish	9
Dutch	111
Total.	\$254,490

Imports.

Customs Districts into which imported.	Value.	Customs Districts into which imported.	Value.
Dutiable.	\$2,416	Dutiable.	
Baltimore, Md.	28,756	Milwaukee, Wis.	\$4,544
Boston and Charlestown, Mass.	236	Minnesota, Minn.	39,347
Mass.	858	North and South Dakota.	43
Hartford, Conn.	316,774	Oswegatchie, N. Y.	70
New Haven, Conn.	26,005	Vermont	265
New York, N. Y.	2,968	Albany, N. Y.	14
Philadelphia, Pa.	3,908	Columbus, Ohio	212
Savannah, Ga.	2	Denver, Col.	857
Brazos de Santiago, Tex.	8,507	Dubuque, Ia.	363
Galveston, Tex.	379	Evansville, Ind.	636
New Orleans, La.	37	Grand Rapids, Mich.	142
Paso del Norte, Tex.	30	Indianapolis, Ind.	3,325
Pensacola, Fla.	35	Kansas City, Mo.	3,658
Puget Sound, Wash.	29	Lincoln, Neb.	1,057
San Diego, Cal.	5,991	Louisville, Ky.	1,063
San Francisco, Cal.	2,648	Memphis, Tenn.	285
Cape Vincent, N. Y.	5	Nashville, Tenn.	1,394
Chicago, Ill.	163,098	Omaha, Neb.	1,572
Cuyahoga, Ohio	1,335	Pittsburg, Pa.	6,497
Detroit, Mich.	1,650	St. Joseph, Mo.	108
Genesee, N. Y.	306	St. Louis, Mo.	847
		Springfield, Mass.	142
Total.	\$619,466		



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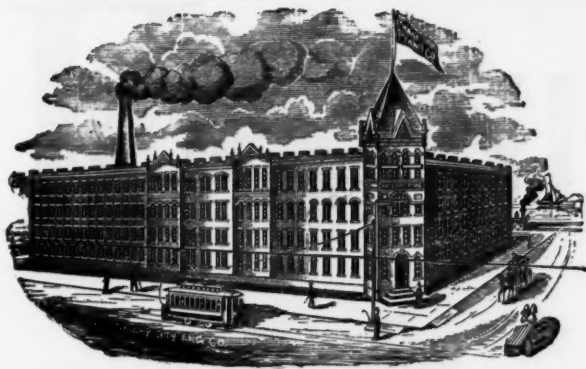
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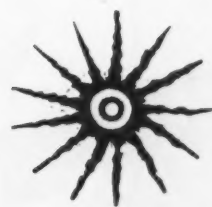
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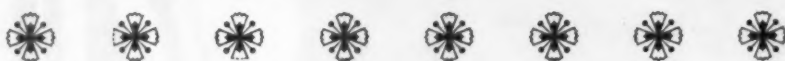


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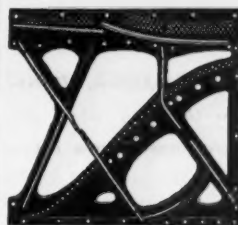
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Fabrikanten und Exporteure, die Geschäftsverbindungen mit Amerika anknüpfen wollen erhalten sachgemasse Auskunft jeder Art durch unsere Geschäftsstelle in

LEIPZIG, Elsterstrasse, 27.

Alle Zuschriften betreffend Besprechung von Neuheiten, Preis-couranten, Beschaffung von Agenten, Auskunftsertheilung über die Creditverhältnisse amerikanischer Firmen, etc., etc., wolle man ebenfalls dorthin richten.

THE MUSICAL COURIER COMPANY.

NOTICE!

The international circulation of our paper begets the innovation which is here submitted. The „German Part“ appears, for the present, once a month as part of „The Musical Courier.“ In this „German Part“ those interested in the Music Instrument Industry will be given an opportunity to acquaint themselves with scientific trade questions and export exhibits.

Manufacturers and Exporters who wish to engage in business relations with America will receive the desired information relating thereto through the medium of our business office in

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All correspondence relating to Novelties, Price Lists, opening of Agencies, information regarding the Financial Standing of American Firms, etc., etc., should also be directed as above.

THE MUSICAL COURIER COMPANY.

DAS AMERIKANISCHE NACHDRUCKGESETZ

findet in Bezug auf den deutschen Musikalienverlag eine ausführliche Beleuchtung durch das ebenso geistvolle, als sachlich interessante Schreiben der in dieser Angelegenheit gewiss competentesten Persönlichkeit, des Herrn Dr. Oscar von Hase, in Firma Breitkopf & Härtel in Leipzig.

Dasselbe, datirt vom 22. November v. j., lautet:

REDAKTION DES MUSICAL COURIER.

Sie haben meine Handlung Breitkopf & Härtel aufgefordert, ihre Meinung über das amerikanische Copyrightgesetz auszusprechen. Mein Haus trägt fast Bedenken, Ihrem freundlichen Wunsche zu entsprechen, denn wie es keinem Volke zukommt, sich in die nationale Gesetzgebung eines anderen zu mischen, so steht es einem Geschäftshause kaum an, persönliche geschäftliche Interessen etwa über ideale Zwecke oder über die realen Bedürfnisse eines grossen Gemeinwesens zu setzen. Sodann: Breitkopf & Härtel hat kein allzugrosses Interesse daran, wie sich die Gesetzgebung in Amerika gestalten wird, denn die gangbaren Werke ihres Verlages aus den zwei letzten Menschenaltern sind bereits so gründlich nachgedruckt in Amerika, dass die Originalausgaben töter als tot nicht wohl gemacht werden können, für die Zukunft hat man sich durch die Errichtung eines bescheidenen Zweiggeschäftes in New York zu sichern gesucht, das beste Mittel wider Nachdruck aber bleibt, solche Werke zu verlegen, die dem Magen der grossen Menge zunächst etwas unverdaulich sind, den Nachdruckern also nur Beschwerde machen würden z. B. die grossen kritischen Partiturausgaben der Werke Palestrinas und Orlando di Lassos, Heinrich Schütz's und Seb. Bach's bis herab auf die classischen und romantischen Meister dieses Jahrhunderts.

Sie können einen Ueberblick über diese Nachdrucksichere Literatur in der kleinen illustrierten Geschäftsbiographie finden, die soeben für die Jubilare und älteren Mitarbeiter des Hauses zusammengestellt worden ist, vielleicht aber auch ausserhalb des alten Europas, wenn auch mit einigem Kopfschütteln, gelesen werden kann.

THE AMERICAN COPYRIGHT LAW.

A DETAILED AND INTERESTING REVIEW FROM THE PEN OF DR. OSCAR VON HASE, OF THE FIRM OF BREITKOPF & HÄRTEL.

LEIPZIG, November 22, 1894.

Editors the Musical Courier:

YOU have asked my house, Breitkopf & Härtel, to give its opinion in regard to the American copyright law. My firm almost hesitates to accede to your wishes, as it is said that it is no nation's part to interfere in another's legislation; in another sense it is hardly becoming in a firm to place personal business interests above ideal aims or the necessities of a great community. Breitkopf & Härtel's interest in the outcome of American legislation is not very great, as the selling works of its publication during the last two generations have been so thoroughly reprinted in America that the original editions could not be made dead than dead. To guard its interests in the future a modest branch house has been opened in New York; but the best means against reprinting is to publish only such works that are indigestible to the crowd and consequently would occasion suffering to the reprinter, for instance, such as the large and critical scores of the works of Palestrina and Orlando di Lasso, Heinrich Schütz and Sebastian Bach, down to the classical masters of this century.

You can get a good idea of what this literature for the prevention of reprints consists of by looking in the small illustrated business biography which has just been compiled for the old coworkers of the firm, and which may perhaps also be read outside of old Europe, possibly with a doubtful shaking of the head. However, I thought that I might personally answer your wishes, having had some experience in the book and music trade.

It is my opinion that the separate clauses of the American authorship law, as well as that concerning the international compact with Germany, has little interest for us. It is, however, of the greatest import for us that the United

Wohl aber habe ich geglaubt, persönlich, da ich im Vereinswesen des Buch- und Musikalienhandels mich viel bewegt habe, Ihnen in meine Hände gelegten Wünsche entsprechen zu sollen.

Meine Ansicht ist, dass die einzelnen Bestimmungen des amerikanischen Urhebergesetzes sowohl, wie die des internationalen Vertrages mit Deutschland für uns von geringem Interesse sind, von einem hohen Interesse aber ist die Thatsache, dass die Vereinigten Staaten von Nordamerika überhaupt ein nationales Urhebergesetz angenommen und einem internationalen Schutzvertrag geschlossen haben. Niemand kann man mehr dazu Glück wünschen als Amerika selbst, denn nach meiner ketzerischen Anschauung ist Amerika damit erst in die Reihe der modernen Culturstaaten getreten. Ein derartiger Schritt vorwärts kann nie wieder rückwärts gethan werden, er kann nur zu weiteren Schritten vorwärts führen.

Der nächste Erfolg der neuen gesetzlichen Bestimmungen ist ein gewisser bescheidener Vortheil sowohl auf Seite Amerikas als auf der der Ausländer. Es ist etwas Ordnung in ein bisher wirres Gebiet getragen worden; von der früheren Wirrniss und Unordnung profitierten einige wenige Schlaupököpfe, die sich auf das Fischen im Trüben verstanden, auf die jetzt angebahnte Neuordnung begründeten sowohl die nationale amerikanische als die ausländische Industrie ein geregeltes und darum gedeihlicheres Geschäft; für einige kleine Hemmnisse der Willkür wäre der planmässige Betrieb durch sachgemässe Verständigung reichlich entschädigt. Die Nachdrucker brauchen sich nicht mehr gegenseitig aufzufressen, sie können mit ihren inzwischen gewonnenen Geschäftskreisen sich in die Arbeit theilen, so dass jeder mehr verdient als früher, und der Originalverleger sammt dem Autor noch etwas dazu.

Es kann keinem Zweifel unterliegen, dass die Vereinigten Staaten von Nordamerika, nachdem sie am 1. Juni, 1891, mit der Ausschlussung des Auslandes von inländischen Rechtsschutze gebrochen haben und diesen Rechtsschutz nicht nur durch Reciprocitätserklärung, sondern auch durch besonderes Ueberkommen mit einem einzelnen Staate dem Auslande gewährt haben, nun auch den naturgemässen Schritt weiter gehen müssen, dem in Bern begründeten Weltvereine, der Union zum gegenseitigen Schutze der Urheberrechte zur Gewährung eines Minimums von Rechtsschutze, beizutreten.

Hierzu aufzufordern ist nicht Sache eines Ausländers, denn dieser Beitritt kann sich nicht ohne Abänderung wesentlicher Bestimmungen des amerikanischen Gesetzes vollziehen. Dies erscheint schon deshalb nicht zweifelhaft, weil die Zugehörigkeit des deutschen Reiches zur Berner Union, obgleich diese grundsätzlich die Gegenseitigkeit des Urheberschutzes anerkannte, nach amtlicher Erklärung der nordamerikanischen Regierung nicht genügen konnte, um das amerikanische Gesetz auf das deutsche Urheberrecht ohne Weiteres Anwendung finden zu lassen.

In der That macht sich zwischen gewissen grundlegenden Bestimmungen der Berner Convention und des amerikanischen Gesetzes ein Gegensatz bemerkbar, der aber nur zwei Punkte betrifft, auf die man, wenn erst ein paar Jahre in's Land gegangen sein werden, kaum allzuviel Gewicht in den Vereinigten Staaten legen wird, da beide ihren eigenen Bürgern Schererei und Schaden bringen dürften.

Das amerikanische Gesetz hat ein förmliches System penibler Eintrags- und Dispositions-Bestimmungen zur Voraussetzung des Rechtsschutzes gemacht, für Inländer, wie für Ausländer. In so ziemlich allen anderen Staaten hat man diese lästigen Bestimmungen, die an die übelste Zeit der Censur erinnern, mit Frohlocken über Bord geworfen. Solche Bestimmungen werden den amerikanischen Bürgern lästig werden, auch ist's auf die Dauer nicht recht würdig, wenn man erst für jedes einzelne Werk der Verwahrung bedarf: „Hier darf nicht gestohlen resp. nachgedruckt werden.“ Ferner stellt das amerikanische Gesetz für Bücher, Photographien, Farbendrucke oder Lithographien noch die Bedingung der Herstellung im Gebiete der Vereinigten Staaten. Diese Bedingung schliesst für viele, ja für die meisten ausländischen Werke die Möglichkeit aus, dass der amerikanische Verleger sich den Vertrieb für Amerika sichere. Es ist für den amerikanischen Verleger viel wichtiger, dass er sich das Verlagsrecht an der Gesamtheit der Verlagswerke eines ausländischen grossen Verlages sichere, als dass er von vorn herein sich vor Erscheinen über das einzelne Werk eines Mannes mit grossem Namen gegen hohe Summen einigt. Geordnete dauernde Verhältnisse für den gegenseitigen Austausch der Literatur werden sich allseitig fruchtbar erweisen, einzelne Speculationen dürften ebenso zweischneidig sein wie das Anwerben einzelner „Stars“ in der Kunst. Nur eine gleichmässige Musik-, Kunst- oder Litteraturpflege kann bleibenden Nutzen stiften, vereinzelte Kometen erblassen bald. Bei dem gegenwärtigen Stande werden die ausländischen Verleger die bestgehendsten Werke zwar in Amerika herstellen lassen, soweit dies möglich ist, aber sie werden sie meist selbst in Händen behalten; erst bei durchweg geordneten Verhältnissen wird sich die wirkliche Uebertragung dieser Werke, sowie der noch wichtigeren Mehrzahl der etwas weniger gangbaren Werke einführen, die auf lange hinaus einen bescheidenen Gewinn ergeben, aber weder den doppelten Druck der rechtmässigen Verleger, noch der Nachdrucker bei ihrem geringeren Abnehmerkreise vertragen.

Die Berner Convention dagegen macht den Genuss der durch sie geschaffenen Rechte, nämlich die Gleichheit der Rechte der Urheber des einen Verbandslandes und der Urheber anderer Verbandsländer lediglich von der Erfüllung der durch die Gesetzgebung des Ursprungslandes des Werkes vorgeschriebenen Bedingungen und Förmlichkeiten abhängig, soweit derartige Förmlichkeiten überhaupt bestehen; als Ursprungsland ist aber das Land der ersten Veröffentlichung und bei gleichzeitigem Erscheinen das Land der kürzesten Schutzfrist anzusehen.

States has accepted a national authorship or copyright law, and concluded an international protection agreement.

No one is more to be congratulated for this than the United States itself, as according to my heretical views America only now has joined the ranks of modern civilized countries.

A step forward like this one cannot be recalled and can only lead to other steps in advance. Another result of the new law is a certain small advantage which is gained by the American as well as the foreigner. It has created order in a department which was without system. A few "smart" ones of course had profited by the disorder, but the new order of things vouchsafes a systematic and profitable pursuit of trade to the American as well as to the foreign industries.

It will not be necessary hereafter for the reprinters to eat each other up, but they may divide their work with the trade circles they have gained meanwhile. In this way each will have more profit than formerly, and so will the author and the original publisher.

It cannot be doubted that the United States of America, after having broken by the act of June 1, 1891, the exclusion of foreign countries from the protection of internal law and granted this protection not only by the reciprocity clause, but also by special agreement with a single foreign state, the United States must of necessity take another step forward to join the World's Union, which was founded in Berne, and has for object the reciprocal protection of author's rights by the granting of a minimum of law protection.

To make this demand does not become a foreigner, as such a step cannot be taken without making important alterations in the American law. There can be no doubt about this, as Germany's membership in the Berne Union (which acknowledges the principle of mutual authorship protection), according to the declaration of the North American Government, is not sufficient reason to give the benefits of the American law unhesitatingly to the German authors' rights.

There is really a contrast between the object of the Berne convention and the American law; this, however, concerns but two points, which will not have much weight in the United States after the lapse of a few years, as both may do harm to its own citizens.

The American law has a regular system of tedious entry and deposit arrangements in view of the protection law for both residents and foreigners. In nearly every country these disagreeable proceedings have been gladly thrown overboard; they remind one too much of the censorship.

Such laws will be odious to Americans after a while, and it cannot be said to be dignified when it is necessary to submit with every new work to the warning: "Stealing is prohibited—i. e., reprinting." Furthermore, the American law makes it obligatory that books, photographs, lithographs or colored prints shall be made within the United States. This condition will prevent American publishers from securing rights from foreign publishers. It is much more important to an American publisher that he secures the right of the whole stock of a foreign publisher than that he secures the composition of one man who may have a prominent name for a large sum before it is published. The exchange of literature is always promoted by a regular and lasting state of affairs. Isolated speculations may prove like a sword cutting both ways, not unlike the engaging of "stars" in the artistic world. Only a commensurable fostering of music, art or literature can be of lasting benefit; isolated comets soon disappear. As the matter stands now foreign publishers will publish good selling works in America whenever advisable, but will keep the publications in their own hands.

Only with a regular order in the system can the introduction of these works, as well as that of the more important majority of poorer selling works, be effected, and for which a small profit will result, and for a long time to come; but neither can the original publishers stand the double printing nor the reprint the reduction in the circle of buyers.

The Berne Convention, however, makes the enjoyment of its rights—that is, the equality of the rights of authors in one country belonging to the union and authors of other countries belonging to the union—solely dependent on the execution of the prescribed conditions and formalities, if any, in the country in which the work originated; it is held that the original country is that of the first publication, and when published simultaneously the country of the shortest term of protection.

According to this, should the United States join the Convention of Berne its copyright laws would be void. Great Britain has seen this, and in entering the Berne Union gave up the prescribed formalities in use up to that time for foreign publications.

The other clauses of the American law contain nothing of sufficient importance to prevent the United States from entering the Berne Union, as the latter recognizes mostly the legislation of the countries belonging to it, and abides by the decision of the courts of any one country.

In this aspect it may be a certainty that the United States will shortly join the Berne Convention, which only then would mean an earnest endeavor to protect the authors' rights. It is hardly necessary to feed artificially the printing industry in the United States. It is a strong and fine plant, which in this, the country of the free press, has a sufficient, healthy development—yes, even overshadowing the older countries. It is therefore small to insist on the printing of works, and such proceedings rob the industry of some dignity in the eyes of the world. The same may be said in regard to the small, officious formalities for making entries, as in foreign countries it is believed that if the intention is good to protect foreign property there is no need of odious formal-

Danach würden im Falle eines Anschlusses der Vereinigten Staaten an die Berner Union für die Werke von Urhebern aus anderen Verbandsstaaten die formalen Bedingungen des amerikanischen Urhebergesetzes ausser Kraft treten. Grossbritannien hat bereits diese Folgerungen gezogen und beim Beitritt zur Berner Convention für die ausländischen Werke auf die bis dahin gepflegten Formalitäten verzichtet.

Die übrigen Bestimmungen des amerikanischen Gesetzes geben zu keinem grundsätzlichen Bedenken gegen den Anschluss an den Berner Vertrag Anlass, da diese Convention in den gegebenen materiellrechtlichen Vorschriften meist die Gesetzgebungen der einzelnen Verbandsländer für massgebend erklärt und deren Anwendung der Entscheidung der Gerichte des einzelnen Landes vorbehält.

So ist sicher anzunehmen, dass der Beitritt der Vereinigten Staaten zur Berner Convention, die erst den vollen Ernst des Urheberschutzes bedeutet, in kurzer Zeit erfolgen wird. Die Druckindustrie braucht wirklich nicht erst in Amerika künstlich aufgepöppelt zu werden, sie ist eine kräftige schöne Pflanze, die in diesem Lande der vollen Öffentlichkeit genügend gedeiht, ja ihre Schatten schon auf alte Culturländer wirft, die kleinliche Nöthigung, Werke drüben zu drucken, wirkt für das Ansehen dieser Industrie eher schädigend. Ebenso wirkt aber all der kleine bürokratische Formalitätenkram der Eintragungen auf das Ansehen schädigend, weil man im Auslande nicht überall an den ernstlichen Willen, fremdes Eigenthum zu respectiren, glaubt so lange der natürliche Schutz, der sich von selbst verstehen sollte, an diesen formellen Kleinkram gebunden ist, der an die Passschwierigkeiten erinnert, die in Deutschland zu Zeiten der Kleinstaatserei gemacht wurden. Für hohe, freie Gedanken der Kunst und Wissenschaft sollten aber Passplackereien nachgerade abgeschafft sein.

Die deutschen Musikverleger haben sich an dem kürzlich erfolgten Monstreprocesse gegen amerikanische Verleger wegen der Frage, ob auch ein Musikwerk in Amerika hergestellt sein müsse, grundsätzlich nicht betheiligt, weil sie mit der deutschen Reichsregierung sich der Gewissheit trösteten, dass an dieser Grundvoraussetzung des amerikanisch-deutschen Litteraturschutzvertrages, der der freien Herstellung der Musik im Ursprungslande, nicht gerüttelt werde; sie haben sich in ihrem Zutrauen nicht getäuscht, diese Voraussetzung, derentwegen hauptsächlich der Vertrag überhaupt zu Stande gekommen war, ist vom amerikanischen Richter bestätigt worden.

In gleicher Weise habe ich das Vertrauen, dass die Regierung der Vereinigten Staaten von Nordamerika bald der Berner Union des Welt-Litteraturschutzes beitreten wird; dass hierbei die beiden herzlich unnützen Bestimmungen über Eintragen und Deponirung und über dortige Herstellung weggelassen werden, wird kaum jemand nach kurzer Zeit leid thun, es wird aber gewiss bald allgemein mit Genugthuung und Freude empfunden werden, wenn die Vereinigten Staaten auch auf diesem Gebiete mit an die Spitze der Culturvölker treten. Je rascher sich diese Ueberzeugung in Amerika Bahn bricht, desto mehr wird man sich dieses ersten Versuches einer Anerkennung des internationalen geistigen Eigenthums in Amerika freuen dürfen, als einer Vorstufe zur vollen Würdigung eines hohen Geistesrechtes.

AUSSENHANDEL UND ZOELLE.

Aus Anlass eines Specialfalles hat sich das Consulat in Chicago veranlasst gesehen, sich über die Stellung, welche die Handels-Abtheilung eines Consulats zu den Industriellen des Heimatlandes hat und über die häufig irrthümliche Vorstellungen herrschen, auszulassen. In dieser Auslassung heisst es: „Es hat den Anschein, als ob manche deutsche Industrielle, in völliger Verkenntnis der Stellung der Handels-Abtheilung dieses Consulats und der den Aufgaben derselben gesteckten Grenzen, die Abtheilung als eine Art von unbezahlten Agenten ansehen, dem sie behufs Anbahnung und Abwicklung eines bestimmten Geschäftes beliebige „Aufträge“ zu ertheilen hätten. Diese Auffassung tritt namentlich bei an kleinen Plätzen domicilirten Firmen hervor, deren Selbstbewusstsein nicht in dem richtigen Verhältnisse zu ihrer kommerziellen Bedeutung und zu ihrer kaufmännischen Erfahrung und Intelligenz steht. Ich halte es für dringend wünschenswerth, dass seitens des Directoriums des Central-Verbandes deutscher Industrieller auf das Irrige dieser Anschauung hingewiesen wird, damit nicht das Bestehen der Handels-Abtheilung, anstatt die einzelnen Industriellen zu einer erhöhten eigenen Thätigkeit anzuregen, zur Einschläferung der Energie unserer Exporteure führt. Was die Handels-Abtheilung für den einzelnen Fabrikanten thun kann, beschränkt sich auf die Anregung von geschäftlichen Beziehungen zu den betreffenden deutschen Producenten, auf die Ermittlung und Bezeichnung geeigneter hiesiger Vertreter und ev. auf die Gewährung von Beihilfe bei der Eintreibung von Ausständen. Dagegen kann die Mitwirkung der Abtheilung bei Verhandlungen, welche den Abschluss eines bestimmten Geschäftes bezwecken, der Regel nach nicht eintreten. Seitens der Handels-Abtheilung wird nichts ungeschehen gelassen, um den Interessen der deutschen Industrie nach Lage der Sache zu dienen. Es sollte daher derselben seitens der Interessenten Vertrauen entgegengebracht und nicht erwartet werden, dass dieselbe ein Theil der uns zugemessenen Zeit und Arbeitskraft auf materiell unnütze Correspondenz verwendet wird.“

Der Leipziger Handelskammer ist von gut unterrichteter Seite eine vertrauliche Mittheilung über die Errichtung einer anglo-venezolanischen Handelsbank in Venezuela zugegangen. Letztere hat sich verpflichtet, der venezolanischen Regierung einen Credit bis 5,000,000 Bolivares—4,000,000 Mark zu eröffnen.

ities, which remind one of the passport nuisance in Germany before the consolidation of the German states. For full and high aiming ideas in art and science there should be no passport system.

The German publishers have on principle not taken part in the recent great lawsuit against American publishers on account of the question, Must a work be printed in America? They and the Imperial Government sought consolation in the certitude that this first proposition of the American-German literature protective law, the free production of music in the original country, would not be touched. They were not deceived in their confidence, as this proposition, which was the cause of the treaty becoming a fact, has been confirmed by the American judge.

In this way I feel confident that before long the Government of the United States of North America will join the Union of Berne for the protection of the literature of all countries. It will pain no one to see the clauses stricken out referring to the unnecessary entries and depositions, and the printing on American territory; but it will certainly be a source of general rejoicing and satisfaction when the United States also in this department takes a place at the head of the civilized countries. The quicker these convictions are adopted the more will be the occasion for congratulation on this first effort in America to acknowledge the international property of mind as a precursor to the full appreciation of a higher law of mind.

EXPORT TRADE AND DUTIES.

A SPECIAL case gave the German consulate in Chicago the opportunity to issue a circular in which are elucidated the relations between the commercial department of the consulate and the manufacturers and traders in the mother country. In this circular, which is to dispel erroneous impressions on the above relations, it is stated: "It appears that many German manufacturers and traders have an idea that the commercial department of this consulate is a kind of free agency for the purpose of receiving 'orders' to bring about and effect special business transactions. This idea has its greatest hold among firms in small places, whose self-consciousness is not in the proper proportion to their commercial standing, their experience or their intelligence. I think it urgent on the part of the direction of the Central Union for German Industries to point out the error of this view, so that the commercial department as it exists will be an assistance in the furthering of trade instead of weakening the energies of our exporters. Whatever the department can do for individual manufacturers is limited to the aid it gives in establishing connections between the German producer and agencies here; also in the assistance it grants to those wishing to collect outstanding accounts. However, the department cannot as a rule participate in negotiations which have for their object the execution of a certain business transaction. There is nothing left undone by the commercial department to serve the interests of German industry. If only for this reason the department should enjoy the full confidence of those interested in trade, and it should not be expected that part of its allotted time and working facilities would be given to unnecessary correspondence."

THE LEIPSIK CHAMBER OF COMMERCE has received a confidential communication through creditable sources to the effect that a new Anglo-Venezuelan commercial bank is about to be established in Venezuela. The bank has agreed to open a credit to the Government of Venezuela of 5,000,000 bolivares, equal to 4,000,000 marks.

NEW DUTIES IN THE AUSTRALIAN COLONY OF VICTORIA.—From Melbourne comes the news to Berlin merchants that the colony of Victoria will levy new customs duties from 10 to 20 per cent. ad valorem on a line of goods, which were previously duty free. This will go into effect on April 1, 1895, and the duties will be felt by Germany. So far the new tariff mentions among instruments, reed and chamber organs, £3 each; pianos, £5 each; concert and grand pianos, £15 each.

PERSONAL AND BUSINESS NEWS.

THE piano manufacturing firm C. Schmidt & Sommerfeld, which was founded September 22, 1894, at Berlin, is composed of the partners August Karl Schmidt, manufacturer of instruments, and Albert Wilhelm Hermann Summerfeld, merchant, both of Berlin.

THE well-known piano firm in Berlin, Görs & Kallmann, is having a partial strike among its workmen. It refused to accede to the demand of the workmen to discharge the two superintendents. The cause of the demand was the discharge of five workmen who made themselves obnoxious by spreading socialistic sentiments in the workshops. In consequence of their discharge eighty men went on strike. It is not a question of wages, as the firm pays on the average yearly 1,900 marks (about \$476) for nine hours work. By engaging workmen from other parts the firm is not in any embarrassment and is able to execute all orders.

THE "BERLINER MUSIK-INSTRUMENTEN FABRIK," FORMERLY CH. PIETSCHEMANN & SÖHNE.—At the general meeting of the stockholders it was recorded that during the past year 151,000 marks had been spent on models and patents. It was thought necessary to reconstruct the enterprise, as the firm does not control any more the means to carry it on. The branch in New York and the Waldmann suit were mentioned and an explanation desired. This was given:

Neue Zölle in der australischen Colonie Victoria.—Aus Melbourne ist Geschäftsleuten in Berlin die Nachricht zugegangen, dass die australische Colonie Victoria am 1. April 1895 neue Zölle von 10–20 Proc. werth auf eine Reihe, auch für Deutschland wichtiger, bisher zollfreier Producte legen werde. Von Musikinstrumenten finden sich bis jetzt im Zolltarif: Harmoniums und Zimmerorgeln (Stück 3 Pfd. Sterl.), Pianos (Stück 5 Pfd. Sterl.) Concert- und Stutzflügel (Stück 15 Pfd. Sterl.)

PERSONAL- UND GESCHAEFTSNACHRICHTEN.

In das Berliner Gesellschaftsregister ist eingetragen worden, dass die Gesellschaft der am 22. September v. Js. in Berlin begründeten Pianofortefabrik C. Schmidt & Sommerfeld sind; der Instrumentenmacher August Karl Schmidt und der Kaufmann Albert Wilhelm Hermann Sommerfeld, beide zu Berlin.

Die namentlich im Auslande bestens bekannte Berliner Pianofortefabrik Görs & Kallmann steht unter dem Zeichen eines partiellen Arbeiterstreikes. Sie hatte sich geweigert, dem Ansinnen der Arbeiterschaft nachzugeben, ihre beiden Werkführer zu entlassen. Der Grund dieses Verlangens ruhte in der Entlassung von fünf Arbeitern, welche sozialistische Propaganda in den Fabrikräumen zu machen suchten. Darauf legten weitere 80 Arbeiter die Arbeit nieder. Eine Lohnfrage lag nicht vor, denn nach den glaubhaften Angabender Herren Görs und Kallmann hatten die Arbeiter bei einer 9 stündigen Arbeitszeit einen dauernden Durchschnittsverdienst von 1900 Mark per Jahr. So erhielten die Rastemacher ca. 48 Mark, die Umbauer ca. 36 Mark, die Umleimer und Zusammensetzer ca. 40 Mark, und Bezieher und Bspinner 50 Mark pro Woche. Durch sofortiges Engagement auswärtiger Arbeiter ist aber die Firma in den Stand gesetzt, ihren Betrieb voll und ganz aufrecht zu erhalten.

Berliner Musik-Instrumenten-Fabrik, Actien-Gesellschaft, vormals Ch. Pietschmann & Söhne.—In der General-Versammlung wurden von verschiedenen Actionairen Monita gezogen, u. A. wunderte sich ein Actionair darüber, dass im abgelaufenen Jahre wieder 151,000 Mark für Modelle und Patente aufgewendet wurden. Eine Reconstruction des Unternehmens wurde als nothwendig bezeichnet, da die Gesellschaft über Betriebsmittel nicht mehr verfügt. Auch der Filiale in New York und des Processes Waldmann wurde Erwähnung gethan und über beide Punkte Auskunft verlangt. Von Seiten der Verwaltung wurde folgendes ausgeführt: Die Gesellschaft werde in Zukunft keine neuen Versuche mehr machen, auch keine Patente kaufen oder Modelle herstellen, vielmehr auf Grund der vorhandenen Patente und Modelle arbeiten. Das Waarenlager in New York, in Höhe von 97,920 Mark, habe früher einen grösseren Werth gehabt, doch verlangten die Käufer in Folge der ermässigten Einfuhrzölle Preisconcessionen. Mit einem New-Yorker Hause seien Verhandlungen wegen commissionsweiser Uebnahme des Lagers in der Schwebe; zerschlugen sich diese, so sei eine Firma in Boston eventuell bereit, das Lager zu übernehmen. Der Process Waldmann betreffe Herrn Pietschmann persönlich und schwebe schon seit der Gründung der Gesellschaft, für eventuelle Verluste sei auch nur Herr Pietschmann, nicht die Gesellschaft haftbar. Das Lokal in der Ritterstrasse in Berlin sei der Messe wegen gemietet worden, dasselbe war nöthig und bewähre sich gut. Eine Veranlassung zur Reconstruction der Gesellschaft liege im Augenblick nicht vor, doch werde die Verwaltung diese in's Auge fassen, wenn Ueberschüsse erzielt würden und auf Grund dieser es möglich würde, durch eine Zusammenlegung den Actionairen Dividenden zu bieten. Die Verwaltung hoffe mit dem neuen Instrumente "Coelestes" gute Resultate zu erzielen. In der bisher verflossenen Zeit des laufenden Jahres wäre ein Mehrumsatz von ca. 6000 Mark erzielt worden. Die finanzielle Position habe sich gebessert. Die Versammlung genehmigte hierauf die Bilanz nebst Gewinn und Verlust-Conto, ertheilte der Verwaltung Decharge und wählte Herrn Major Brencken (Director des Invalidendank), welcher nach dem Turnus aus dem Aufsichtsrath ausschied, einstimmig wieder.

Consulate.—Der Kaiser hat im Namen des Reiches den Schiffsagenten Max Diermissen zum Vice-Consul in Punta Arenas (Costa Rica) ernannt.

Die „Orphenion“-Fabrik von Bruno Rückert in Leipzig wurde am 9. December v. Js. von einem empfindlichen Brandunglück heimgesucht, bei dem die fertigen Instrumente, Materialien, sowie ein Theil der Maschinen zerstört wurden. Es ist dies um so bedauerlicher, als dadurch das auch für diese junge Firma bedeutsame Weihnachtsgeschäft gelitten hat. Der Rührigkeit des strebsamen Herrn Rückert wird es aber gelingen, sein Unternehmen bald wieder in vollem, wenn nicht vergrösserten Betriebe zu sehen, denn die Orphenionen erfreuen sich infolge der prächtigen Musik allgemeiner Beliebtheit, wie wir bei dieser Gelegenheit erwähnen wollen.

In das Berliner Firmenregister ist unter No. 26,485 die Handlung in Firma G. Thielicke, Musik-Instrumenten-Engros- und Exporthaus mit dem Sitze zu Berlin und als deren Inhaberin die Wittwe Anna Marie Thielicke, geb. Braun, in Berlin eingetragen worden.

Dem seit 1857 ununterbrochen in der Holzblasinstrumentenfabrik von Wilhelm August Mönning in Markneukirchen beschäftigten Instrumentenmacher Egid Adam Henni aus Waltersgrün wurde vom König von Sachsen das am grünen Bande zu tragende Ehrenzeichen für Treue in der Arbeit verliehen. Gleich ehrend für den Arbeitsgeber wie für den Arbeitnehmer!

Chr. Hermann Gläsel, Blechblasinstrumentenmacher in Siebenbrunn bei Markneukirchen, hat sein Geschäft nach Schönberg bei Brambach i. S. verlegt.

The association will not hereafter make any more experiments, nor will any models be made nor patents bought, but the work will be done with the patents and models on hand. The stock in New York, valued at 97,920 marks, was formerly worth much more, but buyers now demand price concessions on account of the lower import tariff. There are negotiations pending with a New York firm with a view of taking the stock on commission; if these should not be concluded there is a Boston firm which will take the stock. As to the suit by Waldmann, this was a personal matter with Mr. Pietschmann, and the suit had been on since the founding of the firm. Any losses in that matter are born by Mr. Pietschmann and not by the firm. The rooms in the Ritterstrasse, Berlin, were rented as a necessity, and being near the fair grounds are doing well. There was no occasion for a reconstruction of the association for the moment, but the committee will keep this in view when the business would show a profit, to enable the payments of dividends to stockholders. The administration is in hopes to have satisfactory results with the new instrument "Coelestes." During the current year the sales were increased by about 6,000 marks. The financial situation was better. The meeting accepted the report of the debit and credit committee, gave the administration a discharge and elected Major Brencken (director of the "Invalidenbank") unanimously.

CONSULATES.—The Emperor has appointed Max Diermissen, ship agent, as vice-consul at Punta Arenas, Costa Rica.

THE "ORPHENION" factory of Bruno Rückert, Leipsic, had on December 9 last year severe losses by fire; the finished instruments and material, as well as part of the machinery, have proved a total loss. This is so much more to be deplored, as this young business house has lost by this accident the Christmas trade. Mr. Rückert's energy and enterprise will overcome this misfortune, and he may soon be able to resume, perhaps, with larger facilities. The "Orphenions" enjoy a favorable and universal reputation on account of their splendid music.

ACCORDING to the Berlin firm register the firm of G. Thielicke, wholesale exporter of musical instruments, Berlin, the sole owner is the widow Anna Marie Thielicke, born Braun, of Berlin.

EGID ADAM HENNI, of Waltersgrün, who has been in the employ of Wilhelm August Mönning, manufacturer of wood instruments at Markneukirchen, since 1857, has received from the King of Saxony a medal for fidelity, to be worn with a green ribbon. This is as much an honor for the employer as for the employé.

CHR. HERMANN GLÄSEL, manufacturer of brass instruments, at Siebenbrunn, near Markneukirchen, has transferred his shops to Schönberg, near Brambach, Saxony.

NOVELTIES.

H. KELLER'S SOUNDING PRACTICE PEDAL is an invention of interest to organists. The firm—Fr. Hemholtz—in Hanover, is supplying the trade, and the article is patented. While the pedals in use for practice—pedal harmonium and side pedals—are very bothersome, this pedal constructed with organ reeds can be used without the aid of a second person. The necessary wind is produced by a specially constructed back of the bench; a slight movement of the body is sufficient to produce great a quantity of wind. The principal advantages are that the contrivance can be laid before any piano and used in conjunction, and can be quickly removed. The sound (8 inch reeds) is decided, clear and of unbounded duration. The pedal keyboard has the exact measure of Walker and contains 27 keys, from C to d.

MISCELLANEOUS.

THE COST OF A VIOLIN BOW.—The "Chorgesang" says: The highest price ever paid for a violin bow was for one of François Tourtes' make (1747–1835), Paris. It was bought for the German master Joachim for not less than 1,000 marks, for which nowadays quite a fine violin can be bought. An Englishman, Mr. Hill, paid in 1867 for a bow like this one 800 marks.

PROTECTION OF TRADE MARKS IN RUSSIA.—Russia is now also going to have its trade mark law. The draft, which was made by the Ministry of Finance, it is reported from St. Petersburg, has been introduced into the Imperial Council and is in two parts. The first part contains general directions as to the composition and the plan of attachment of trade marks, while the second part treats of the infractions of the law. In such cases, when it is a matter of imitating foreign trade marks, the Russian courts will deal with them in accordance with the treaty of the respective countries.

LOSSES OF SHIPS IN OCTOBER.—The "Bureau Veritas" gives the list of ships lost during the month of October. These statistics show a loss of 107 sailing vessels and 22 steamships, which are divided among the following nationalities: 1. Sailing ships—30 United States, 2 Chilian, 5 Danish, 6 German, 18 English, 12 French, 3 Dutch, 2 Italian, 19 Norwegian, 5 Russian, 3

NEUHEITEN.

— *H. Keller's klingendes Uebungspedal* dürfte geeignet sein, die Aufmerksamkeit der Organistenkreise auf sich zu lenken. Dasselbe ist durch deutsches Reichspatent geschützt und wird von der Firma Fr. Helmholtz in Hannover in den Handel gebracht. Während die seither zu Uebungszwecken vorhandenen Pedalarmoniums und Seitenpedale recht umständlich in ihrer Behandlung waren, soll dies mit Harmoniumzungen construierte Pedal ohne Hilfe einer zweiten Person zu gebrauchen sein, da der erforderliche Wind vermittelt einer an der Bank angebrachten Rücklehne selbst erzeugt wird. Eine kleine Bewegung des Körpers genügt, um ein grosses Quantum Wind zu erzeugen. Hauptvorteile dieses Pedals sind ferner: Es kann ohne Mühe vor jedes Klavier oder Flügel gelegt und mit diesem zusammen gespielt, aber ebenso schnell und einfach wieder entfernt werden; der Ton (8' Zungen) ist sehr bestimmt und deutlich und wie bei der Orgel von unbegrenzter Dauer; die Pedal-Klavatur hat genaue Mensur von Walker und enthält 27 Tasten von C—d.

VERMISCHTES.

Was ein „Geigenbogen“ kostet!—Darüber berichtet der „Chorgesang“ wie folgt: Den bis jetzt höchsten Preis für einen Geigenbogen erzielte ein solcher aus der berühmten Werkstatt des Meisters François Tourtes (1747—1835) in Paris. Man erkaufte einen von diesen gefertigten Bogen für den deutschen Meister Joachim für nicht weniger denn 1000 Mark, wofür man freilich heutzutage schon eine recht gute Geige bekommt. Ein Engländer, Mr. Hill, bezahlte 1867 in Paris für einen ebensolchen Bogen 800 Mark.

Markenschutzgesetz in Russland.—Auch Russland soll nunmehr sein Markenschutzgesetz erhalten. Der hierüber in Finanzministerium ausgearbeitete Gesetzentwurf ist bereits—wie aus Petersburg geschrieben wird—in den Reichsrath eingebracht und besteht aus zwei Abschnitten. Der erste Abschnitt enthält allgemeine Bestimmungen über die Beschaffenheit und die Art der Anbringung von Fabrikzeichen und Schutzmarken, während der zweite Abschnitt von der Processordnung bei Uebertretungen und Zuwiderhandlungen gegen das vorliegende Gesetz handelt. In Uebertretungsfällen, in denen es sich um Nachahmung ausländischer Fabrikzeichen und Schutzmarken handelt, werden die russischen Gerichte auf Grund der Bestimmungen der zwischen Russland und den betreffenden Ländern abgeschlossenen Handelsverträge verfahren und urtheilen.

Schiffsverluste im Monat October.—Die Direktion des „Bureau Veritas“ berichtet uns über diejenigen Schiffsverluste, die im Monat October dieses Jahres zu ihrer Kenntniss gelangt sind. Es ergibt sich aus dieser Statistik der Verlust von 107 Seglern und 22 Dampfern, welche sich der Nationalität nach wie folgt vertheilen: 1) Segelschiffe—30 amerikanische (Vereinigte Staaten), 2 chilenische, 5 dänische, 6 deutsche, 18 englische, 12 französische, 3 holländische, 2 italienische, 19 norwegische, 5 russische, 3 schwedische, 2 spanische; 2) Dampfer—1 amerikanischer (Vereinigte Staaten), 2 deutsche, 15 englische, 1 französischer, 1 norwegischer, 1 österreichisch-ungarischer, 1 spanischer. — Von den Seglern sind 56 durch Strandung, 4 durch Collision verloren gegangen, 10 sind gesunken, 26 abandonnirt, 9 condemnirt und 2 verschollen; während von den Dampfern 15 durch Strandung, 5 durch Collision, 1 durch Feuer verloren gingen, und 1 gesunken ist.

Die Firma Zuleger und Mayenburg, Accordeonfabrik, in Leipzig, Bayrische-strasse 22, hat einen prachtvoll illustrierten Katalog erscheinen lassen, der in 5 Abtheilungen auf 128 Seiten über ihre eigenen Erzeugnisse, sowie über die durch sie vertriebenen mechanischen Musikwerke orientirt. Diese Eintheilung fanden wir ganz practisch, wenn in der I. Abtheilung die mit Royal-Standard-Accordions Ia Qualität bezeichneten Instrumente stehen würden, die doch die Hauptspecialität dieser Firma bilden. Auf 18 Seiten der Abtheilung III. sind dieselben durch künstlerisch ausgeführte Abbildungen veranschaulicht und mit den entsprechenden Grössen und Preisangaben, &c., versehen. Jedes einzelne Stück ist mit der Schutzmarke der Firma bezeichnet, und weist einige practische Neuerungen auf. Diese bestehen z. B. in einem gesetzlich geschützten Stahlbalgfaß-Schoner, der den Zweck hat, die Dauerhaftigkeit der Balgecken zu erhöhen. In der IV. Abtheilung sind Royal-Standard-Bandonions, Blasaccordeons, Kinderaccordeons, Mundharmonikas und viele andere Musikinstrumente ähnlicher Art aufgereiht. Unter den mechanischen Musikwerken sind es insbesondere die Symphonions und Polyphons, die durch Abbildung der gangbarsten Schattullen und Automaten den Händlern in übersichtlicher Anordnung angepriesen werden. Die Orphenions, Ariophons folgen ihnen. Wir empfehlen den Grossisten Exporteuren und Händlern, sich diesen Katalog kommen zu lassen und wünschen der noch jungen Firma, an ihrem Principe, gute Qualitäten preiswerth zu liefern, festzuhalten.

Swedish, 2 Spanish. 2. Steamships—1 United States, 2 German, 15 English, 1 French, 1 Norwegian, 1 Austrian, 1 Spanish. Of these, sailing vessels were lost by running ashore, 56; by collisions, 4; by sinking, 10; abandoned, 26; condemned, 9, and 2 never heard from. The cause of the loss of steamships is attributed to running ashore, 15; collision, 5; fire, 1, and sinking, 1.

The firm of Zuleger & Mayenburg, makers of accordions, 22 Bayrische strasse, Leipsic, has issued a beautiful illustrated catalogue, giving information, in its five divisions of 128 pages, of goods made by it and of mechanical musical works which it is selling. These divisions would be more practical if the first division contained the principal specialty of the firm—the Royal Standard accordions, A1 quality. These are found on eighteen pages of Division III., artistically illustrated and furnished with size, price, &c. Each separate number has the trade mark and also shows improvements. These consist, for instance, in a patented “bellows fold protector,” the object of which is to give durability to the edges of the bellows. Division IV. explains the Royal Standard bandonions, blow accordions, children's accordions, mouth harmonicas and many other similar instruments. Among mechanical musical instruments the most prominently illustrated are the “Symphonions” and “Polyphons,” which are also comprehensively classified for the trade. These are followed by the “Orphenions” and “Ariophons.” We recommend to wholesale exporters and dealers this catalogue, and hope that this young business house may remain true to its principles in furnishing praiseworthy articles.

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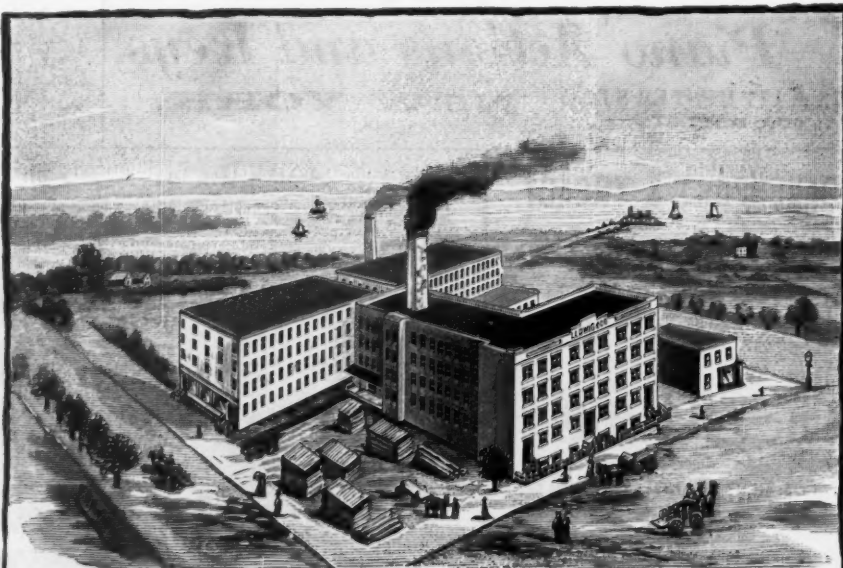
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